

0231

EDMONTON'S URBAN VOICE **FREE**

VUEWEEKLY

EVERY THURSDAY • ISSUE # 233 • MARCH 30 - APRIL 5, 2000 • [HTTP://VUE.AB.CA](http://vue.ab.ca)

UNIVERSITY OF ALBERTA

APR 13 2000

LIBRARY

LOCAL HEROES

BIG SCREEN WORLD

OUR GUIDE TO EDMONTON'S INTERNATIONAL FILM FESTIVAL

WRECK BEACH
TEN THINGS YOU
SHOULD KNOW ABOUT
UL OAKENFOLD

EDUCATION
2000
SPECIAL SUPPLEMENT

RAY CONDO
RICOCHETS BACK
THE QUILTS

HSS
NX
1
V84
folio
iss.233
2000

University Of Alberta Library
Bibliographic Services Serials
5th Fl., Cameron Bldg.
Edmonton AB
T6G 2J8

R RAIMUNDO



Godin

Taylor Guitars



SCHECTER
GUITARS

Santa Cruz
Guitar Company



Spector

Epiphone

Jerry Jones
GUITAR

FISHMAN

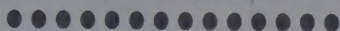
Martin & Co.
EST. 1833

La Patrie

avenue guitar events:

April 1st: "Don't Be A Fool And Miss It" Sale

Demo • Discontinued
Used Clearance



**NEW SHIPMENT of
Ramirez Classics
just arrived!**



U.S. Fender Strats

\$669 and up

Gibson Les Pauls

\$799 and up

Martin Acoustics

\$949 and up

LIMITED QUANTITIES



**New model Rivera amps
are on the way including
their Sub-Woofers!**



Fender Master Custom Shop

Dealer Display now in-store ...

we can make your dream happen!

We're also Custom Shop dealers for:

Martin • Jackson • Schecter • Guild



Parts Parts Parts

PRS Pickups now in stock, & Lots of:

DiMarzio • Duncan • Gibson • Fender

& Barden pickups in, too!



Avenue Guitars...

Finest Service • Best Selection • Price Guarantee

Coming May 10th:
A Guitar Clinic with the great

Albert Lee



Courtesy of Ernie Ball / Musicman
Avenue Guitar and Vue Weekly



Select Vintage

Recent Arrivals:

'39 D'Angelico Style 'A'

'50 Fender Broadcaster

'53 Gibson LG-2

'55 Gibson Les Paul Special

'56 Gibson Les Paul Gold Top

'65 Fender Jaguar

'69 Marshall Plexi

'71 Fender Strat

'75 Fender Jazz

'73 Gibson EBO Bass

'73 Martin D-45

RIVERA



Fender

De Armond
Riviera



HIGHLANDER

ERNE BALL & SONS
MUSIC MAN



PRS
PAUL REED SMITH
GUITARS

Jackson

RODRIGUEZ
GUITARS

L.R. Bagby

Simon & Patrick
Luthier

Bourgeois

avenue guitars

10550-82 ave

ph. 448-4827

grand re-opening
april 2000

bigger fitting rooms



**gravity
pipe**

renovation sale

at our temporary location
2nd floor 10442-82 avenue
tel: 439-1637

LIVE MUSIC WEEKEND NIGHTS



11062 - 156 ST.
448-2255

Friday, March 31 TONY POIRIER

ANGUS LOOKALIKE CONTEST APRIL 1, 2000

How big of an April Fool are you? Come down to HMV West Ed Superstore on Saturday, April 1 @ 3pm in full Angus gear for your chance to win FIRST prize of AC/DC's platinum award for "STIFF UPPER LIP". The Angus lookalikes will be rockin' out to AC/DC's new single "STIFF UPPER LIP". The best Angus lookalike from each participating store will be featured on www.HMV.com in the National Lookalike Contest, where the grand prize is a one-of-a-kind personalized 20th anniversary Back in Black Diamond Award.



Show us your STIFF UPPER LIP!



STIFF UPPER LIP



LIVE



DIRTY DEEDS DONE DIRT CHEAP



HIGHWAY TO HELL



BACK IN BLACK



WHO MADE WHO

Vote for your favourite lookalike on HMV.com... See details online.



Specially priced at HMV West Ed Superstore only until April 1/00, or while quantities last. HMV reserves the right to limit quantities. See store for contest rules and regulations.

THE WORLD'S BEST MUSIC STORES



By DAN RUBINSTEIN

Rotten to Decorum

"If you have friends or friends of friends who write, act, paint, sing, organize charity benefits or anything else of a showoffy nature," the column declares, "you're apt to end up at a gallery opening, book launch, premiere party, fashion show or local theatre event before the snow's quite off the ground. And you must know how to attend with *panache*."

Okay, okay—the italics are mine. But the rest of that quote was right there, verbatim, in the opening paragraph of a column dubbed Urban Decorum. Nothing very wrong with that; some people need tips about their social lives (and as Urban Decorum's introductory sentence wittily notes, "The first sign of spring isn't just in the buds and the birds, but the sudden pile-up on the cultural calendar.")

So which publication do you think the column appears in? Some glossy housekeeping mag? A good guess, but wrong. Something with Martha Stewart's name attached? Again, good guess, but wrong. An elitist, yuppie, image-driven marketing vehicle? Getting warmer. Urban Decorum, which I've been frothing from the mouth at these last few months, runs in the Saturday section of the revamped, reader-friendly *Globe and Mail*. And it's the biggest regular waste of space in a daily newspaper since the latest appearance of a pic featuring Stockwell Day and one of his toys.

Some people might claim that Urban Decorum, which tackles such weighty subjects as the etiquette behind men opening doors for women, is tongue-in-cheek spoof, a mockery of the white-bread Miss Manners-type advice columns that are a staple of the Living sections found in most papers. But I don't buy that. There's too much logic in the writing, too much I've-been-there-and-done-that preaching for it to be anything else but critical advice for people without any criti-

cal-thinking skills of their own.

Every time I read columns such as these (and I get no pleasure out of the anger they give me), I'm reminded of my all-time favourite Miss Manners Q&A, from my days poring over the mediocre *Toronto Star* back at Mom and Dad's place. Seems a woman and her friend were at home one afternoon when a burglar broke into the house, tied them up, robbed the place and left. When the letter writer's husband arrived home, he untied his wife's friend first and then loosened the ropes restricting his beloved. She was quite upset and wanted Miss Manners to tell her who should've been untied first in that situation. (I don't completely recall the answer, although, should you ever find yourself in this predicament, I think you're supposed to release whoever is closest to you first.)

My point is that Miss Manners-like columns—specifically the *Globe and Mail's* Urban Decorum—are utterly useless. But in the *Globe's* quest to match the *National Post's* journalistic prowess, they've gone heavily into fashion and lifestyle coverage. The *Globe* has sunk low, albeit not quite as low as the *Post*—did you see the size of the photo spread of Jennifer Lopez and her revealing gown at the Grammy Awards?

It's not just Urban Decorum, of course. The entire Saturday section, with multiple full-page fashion features, food articles relevant only to privileged readers in certain select cities and item headers like "Zeitgeist" and "Notes From the Nerve Centres," might as well be excerpts from the ultra-shallow image mag *Wallpaper*. And then there's the small matter of Leah McLaren, the *Globe's* sexy, young (and high-profile) columnist who has usurped space infinitely more deserved by talented, intelligent writers like Jan Wong, who used to be the paper's China correspondent and covered important stories like the Tiananmen massacre.

Alas, Wong is on page 6 and McLaren on page 3. Earlier this month, she wrote about being stuck in Cancun for 24 hours because her plane was delayed overnight for repairs ("There's only one thing to do: Wriggle into a white tie top, slick on some coral lipgunk and slip out as an undercover all-American beach-party babe.") Woe is her! Oh well, at least she knows where to look if she needs any manners advice. ☉

VUE Weekly

Needs You!

Vue Weekly requires a **SALES REPRESENTATIVE**. You possess experience in sales and/or a diploma/degree in marketing or management. In addition, you excel in a reward-based position.

We provide a positive work environment where you will have the opportunity to be involved with Edmonton's leading urban weekly. We also provide a competitive base income with an excellent incentive structure.

Please respond with a cover letter & resumé to: **Rob Lightfoot, Sales & Marketing Mgr. Vue Weekly**

307, 10080 Jasper Ave. T5J 1V9

E-mail: advertising@vue.ab.ca

Or by fax at: (780) 426-2889

VUEFinder

Front

- 4 Media Jungle
- 5 Your Vue
- 6 Capital Letters
by John Laurier
- 7 Vue News
- 7 Vue Point
by Lesley Primeau
- 8 Three Dollar Bill
- 8 Health: Mind over matter
- 9 In the Box
- 9 Green Pepper Hockey League
- 10 Style
- 12 Snow Zone

Film

- 16 Local Heroes: Bill Evans
- 16 Local Heroes: Film reviews
- 17 Local Heroes: James Dunnison
- 18 Local Heroes: Scott Smith
- 20 Film Weekly
- 21 Film Notes
- 22 '90s Suite: Best of the Indies

Education 2000

23-42 Advertising Supplement

Music

- 43 Jazzscapes
- 44 Music Notes
- 46 Music Weekly
- 48 Classical Notes
- 49 Ray Condo
- 50 The Jeff Healey Band
- 50 Guy Smiley
- 53 New Sounds

Vurb

- 51 Paul Oakenfold
- 52 Disc ReVUEs
- 52 VURB Weekly

Arts

- 53 Wreck Beach
- 54 Theatre Notes
- 55 Pericles
- 56 Springboards Festival
- 57 Visual Arts: Anne Severson
- 57 Arts Weekly
- 58 Prairie Legends

Dish

- 59 Dish Weekly

Events

- 60 Events Weekly

Classifieds

- 62 Ask Sasha



COVER STORY: The first film showing at this year's Local Heroes Film Festival may be called *The Legend of 1900*, but programmer Bill Evans and the dozens of independent filmmakers he's bringing to town are determined to make the event a legend of the year 2000 • 16-19

FRONT: Being rude to Urban Decorum • 4

MUSIC: Jeff Healey straps on his guitar one more time, or at least lays it across his lap • 50

FILM: How many movies can that Josef Braun watch in one week? • 22

ARTS: Springboards says jump, we say, "How high?" • 56



The
tragedy of
Macbeth
p. 6



Pay a visit
to Mondo
condo
p. 49

Your VUE

Lelde held at Gunpoint

Lelde Muehlenbachs's response ["Reader goes gunning for *Vue* critic," March 16-23] to the critique provided by *Vue* columnist Maureen Fenniak ["*Gun Sculpture* shoots blanks," March 9-16] is, ironically, baffling.

None of the key points that Fenniak brings forward are successfully challenged by Muehlenbachs. The confabulation of decommissioned weaponry the comprises the *Gun Sculpture* is indeed framed as a metaphor for hope and, as Fenniak quite rightly points out, this metaphor misfires: firstly as an "artful array" of fetishized objects, and secondly in terms of content, given what a gun represents in the world of things. Muehlenbachs hinges her defence of the hope metaphor on the notion that these guns no longer fire real bullets; however, she fails to recognize that a representational mode of communication, such as a sculpture, does not need to fire real

bullets in order to carry high-calibre, hair-trigger-pulling content. Not only has the "gun-ness" remained intact, but the artists, Sandra Bromley and Wallis Kendal, have succumbed to their "will to art," lending the assembled weapons seductive qualities worthy of a beatific Louise Nevelson assemblage.

The remainder of Muehlenbachs's rebuttal is actually bereft of any reference to what was offered by way of commentary. Rather, Muehlenbachs has chosen to attack the manner in which this offering was made ("a twisted art-speak assault") and further, to lament the lack of fawning praise she contends is the *Gun Sculpture*'s due. Neither case is made with the least bit of justification. In effect, Muehlenbachs acts to the detriment of the artists whom she would "defend," baffling a potential exchange of viewpoints with the mind-numbing sentiment that if you haven't a nice thing to say, you shouldn't say anything at all. The artists themselves should understand and appreciate Fenniak's commentary, because clearly, clearly, critical reflection does not function "from inside one's own head," as Muehlenbachs argues; it functions in a given culture as an item for negotiation and debate. —DAVID LARIVIERE, EDMONTON

Reader offers his two cents about Three Dollar Bill

I am an avid reader of *Vue Weekly* and enjoy the alternative viewpoint it brings to articles about entertainment and the news. But for the life of me, I couldn't make any sense whatsoever of Richard Burnett's Three Dollar Bill column last week about the portrayal of gay villains in Hollywood movies ["The dream factory," March 23-29].

On the one hand, he delights in characters like the comic-book character Joker, who he describes as a "one-dimensional diva." But in the next paragraph he vilifies supposedly one-dimensional Hollywood movies like *Basic Instinct* and *Cruising*, in which homosexuality is associated with villainy. (In fact, William Friedkin's *Cruising*, which was the target of enormous criticism from the gay community upon its release in 1980, is a very underrated movie, and is much more sophisticated in its approach to the hardcore leather-bar scene than either Burnett or other gay critics let on—especially Vito Russo, whose overrated, shallow analysis of Hollywood's treatment of gays, *The Celluloid Closet*, is accepted as gospel by far too many film writers.)

SEE NEXT PAGE



What's on Track
MARCH

THU 30 Oil City Sheikhs

FRI 31 The Fabulous Jump Daddies from Calgary

april APRIL

SAT 1 Ray Condo & His Ricochets with Jerry Jerry

SUN 2 All New Variety Night

MON 3 New Music Mondays Open Stage

TUE 4 Umbrella Head with Wendy McNeill

WED 5 Warner Recording Artist Jason Mitchell with Rimshot

THU 6 Edmonton Folk Music Festival presents Chris Smither

FRI 7 Jazzberry Ram

SAT 8 Local Heroes Wrap Party with Orquesta Energia

Around the bend... HAWKSLEY WORKMAN

TEGAN & SARA

The home of live music in Edmonton

SIDETRACK Cafe

Ph. 421-1326
10333 - 112 Street
www.sidetrackcafe.com

www.blackdog.ab.ca

OUR VOICE
THE SPARE CHANGE MAGAZINE
PRESENTS AN
URBAN JAMBOREE
Saturday April 15
at the rev
10030-102 st
Doors open at 7 pm
tix
\$6 in advance at Blackbyrd Myoosic and the Rev
\$8 at the door
Starring
*jen kraatz
*twang
*the chicken snails
*trent buhler and the middlemen
*gavin dunn with dwayne martineau
hosted by mark schultz - A-Channel
PRESENTED BY VUE Weekly

VUE Weekly

EDMONTON'S URBAN VOICE

#307, 10080 Jasper Ave
Edmonton, AB T5J 1V9
Tel: (780) 426-1996
Fax: (780) 426-2889
e-mail: <office@vue.ab.ca>
website: <http://vue.ab.ca>
VURB website: <www.vurb.com>

Issue Number 233

March 30 -
April 5, 2000

available at over 1,000 locations

Editor/Publisher

Ron Garth

<ron@vue.ab.ca>

Associate Publisher

Maureen Fleming

<maureen@vue.ab.ca>

Editorial Directors

Dave Johnston

(Music Editor)

<dj@vue.ab.ca>

Paul Matwychuk

(Managing Editor)

<paul@vue.ab.ca>

Production Manager

Terry Cox

<tc@vue.ab.ca>

Office Manager

Glenys Switzer

<glenys@vue.ab.ca>

Layout Manager

Matt Bromley

<matt@vue.ab.ca>

Art Director

Dave Johnston

<dj@vue.ab.ca>

Sales and Marketing Manager

Rob Lightfoot

<rob@vue.ab.ca>

Advertising Representatives

Angela Regimbald, Karen Meurer

<advertising@vue.ab.ca>

Local Advertising

Call 426-1996

National Advertising

DPS Media (416) 413-9291

Contributing Editors

David Grønnestad

(Classical Music)

<dgg@vue.ab.ca>

Paul Matwychuk

(Arts and Film)

<paul@vue.ab.ca>

Gary McGowan (Music Notes)

<musicnotes@vue.ab.ca>

Dan Rubinstein (News)

<dan@vue.ab.ca>

Glenys Switzer (Listings)

<listings@vue.ab.ca>

Contributors

Josef Braun, Richard Burnett,

Colin Cathrea, Lena Cimmarrusti,

David DiCenzo, Dianne Donovan,

Maureen Fenniak, Hart Golbeck,

James Grisdal, John Laurier,

Brent Oliver, Rick Overwater,

Lesley Primeau, Olav Rokne,

Alexandra Romanow,

Rachel Sanders, Steven Sandor,

Sasha, T.C. Shaw, Nicholas Spillios,

Francis Tétrault, John Turner,

Christopher Wiebe, Yuri Wuensch

Cover photo

Still from *In a Savage Land*

courtesy Beyond Films

Layout/Production Team

Lyle Bell, Matt Bromley, Terry Cox,

Mike Garth, Dave Johnston,

Glenys Switzer

Administrative Assistant

Dave Laing

Printing and Film Assembly

The Edmonton Sun

Distribution

Clark Distribution



Vue Weekly is available free of charge at well over 1,000 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday.

Canada Post Canadian Publications Ltd.

Sales Product Agreement No. 1140752

Your Vue

Continued from previous page

I'm also not sure what Burnett is getting at with his analysis of Anthony Minghella's film *The English Patient*. It wasn't Minghella who altered the story of Count Laszlo Almásy to make it het rather than homo; it was Michael Ondaatje. And anyway, who goes to movies expecting historical accuracy? The story worked, and Minghella made no pretense of its being any kind of scrupulous, fact-based biopic. Even Burnett admits that Minghella's resulting film version was "genuinely fabulous." Burnett wraps himself in knots with his arguments; by the time he proclaims "no self-respecting Hollywood faggot would ever award a Best Picture Oscar to a queer production," he has truly lost me. Is he actually saying that the very fact that a movie about gays was made by a Hollywood studio instantly discredits it within the gay community?

If that's the case, then Burnett's logic is just as twisted as the cartoonish gay serial killers in movies like *The Silence of the Lambs* and *Basic Instinct* which he so hazily condemns. Oh, well; at least he has the good taste to like *The Talented Mr. Ripley*. —FRANK BELOV, EDMONTON

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, #307, 10080 Jasper Ave, Edmonton, AB, T5J 1V9), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.



By JOHN LAURIER

The lady doth protest too much

Somehow, Nancy MacBeth and the provincial Liberal official opposition party have gotten themselves cast in the role of the defenders of medicare in Alberta.

It's not surprising, given the circumstances. The New Democrats would love to be the point party opposing the Tories' Bill 11, given the fact that their patron saint, Tommy Douglas, was the architect of the healthcare system. But they're down to only one MP in interim leader Raj Pannu—ironically, the cause of their Legislative forces' being halved was Pam Barrett's own strange encounter with the Alberta healthcare system.

And the federal Liberals have made it clear they're going to do what they do best: govern by public opinion, given their lack of any political ideology whatsoever. Normally, the feds would happily interpret the legality of a provincial bill upon request; this time, however, they're going to sit it out. Their power to determine whether Bill 11 contravenes the Canada Health Act is the feds' ace in the hole, and they're not turning their cards over until they know what the ante—i.e., public opinion—is.

So the task falls to MacBeth and company—to the endless frustration of

Klein, who would like nothing better than a fight with the feds or any group made up of legitimate "left-wing nuts." Instead, he's stuck with the Liberals, traditionally a party of political opportunists who are champions of socialism or of cutthroat capitalism, as the political climate determines.

When MacBeth was brought aboard, the former Tory cabinet minister was touted as the party's electoral saviour, the only person able to make the party a viable alternative to the current government. She was the best of both worlds: she has a conservative history that makes her palatable to right-leaning voters, and she's a protégé of Don Getty, a fact that distances her from Klein's old-cowboy club.

However, by crossing the floor she showed her true colours: such political opportunism is the very soul of capital-L Liberalism in Alberta, as it is in the rest of Canada.

Since her mere presence didn't work miracles, MacBeth has been itching for an issue to lock onto in order to define herself and her party in the minds of voters. Albertans love Lone Rangers willing to take a stand, not finger-to-the-wind Liberals.

Medicare is really an unlikely issue for MacBeth and the Liberals to choose as their line in the sand—its social responsibility, egalitarianism and big spending are true left-wing ideals—but after years of waiting, they've decided they'll have to take it.

Klein, however, has been smart to turn down MacBeth's challenge to a debate outside the Legislature. Why should he hand his rival an opportunity to make political hay on a silver platter? He claims he won't debate outside the Leg because any such gathering would be stacked with passionate, anti-government "left-wing nuts"; in reality, he knows that he



Nancy MacBeth

needs to keep a low profile to preserve his image as Alberta's only fightin' cowboy.

The Liberals' lack of real motivation to defend medicare is apparent given the fact that they declined Klein's offer of a nine-hour televised debate—in the Legislature—on April 4. The Tory-dominated, Speaker-controlled assembly is not the forum that will produce sound bites in their favour.

Plus, the format would leave any backbench Tory MP the opportunity to point out MacBeth's Achilles heel without fear of a public-relations backlash against the premier. When she was Don Getty's minister of health, MacBeth encouraged the opening of a whole slew of private health clinics—including abortion clinics.

Try as she might, Nancy MacBeth has a long way to go to exorcise her Capital-C Conservative past. And while a position on an issue fundamentally at odds with the Klein government—like Bill 11—is exactly what she's salivating for, Premier Ralph is too cunning to let Lady MacBeth use it as the soap to finally wash out, out that damned Tory spot. ☐

Next week: why the Canadian Alliance is neither Canadian nor allied.



CBC

EDMONTON

NEWS

AT 6PM



WEEKNIGHTS

ON CBC Edmonton

CHANNEL 5 • CABLE 4

Local News with
Helen Mann

VUE News

YOUR ALTERNATIVE GUIDE TO WHAT'S REALLY GOING ON...

ENVIRONMENT

Only God can save a tree

MINNESOTA—A group of Minnesota loggers say environmentalism is a religion, one which they feel violates America's commitment to the separation of church and state.

They've filed a lawsuit against the United States Forest Service, New Mexico's Forest Guardians (FG), and Minnesota's Superior Wilderness Action Network (SWAN), seeking nearly \$600,000 in damages and charging that the enviro groups, with their belief in "Deep Ecology," are using religion as a tool to help determine public policy.

Through their campaigns and lobbying, FG and SWAN had successfully stalled the logging permit approval process. Now the loggers want an injunction to prevent FG and SWAN from further influencing U.S. Forest Service policy.

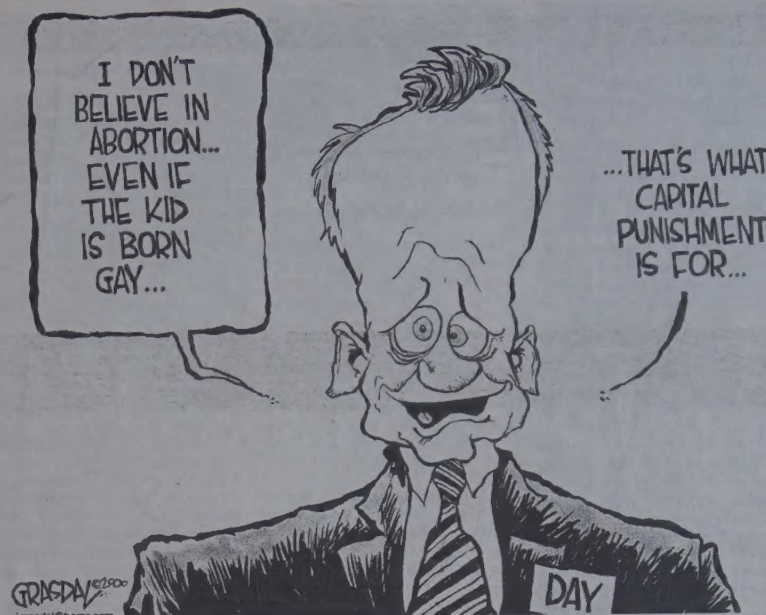
"If we can make this point, it applies to the whole environmental movement," Stephen Young, the lawyer representing the loggers, said in an interview with *Mother Jones* magazine. What point does Young want to make? "Don't have the government enforce your beliefs," he said.

According to *Mother Jones*, this case appears to be what's commonly referred to as a SLAPP suit—Strategic Litigation Against Public Participation. You don't have to win a SLAPP suit to be successful; you succeed by diverting the resources of non-profit groups away from activism and into legal defense.

But the loggers say their goals are much larger than "temporary financial paralysis." They want to silence activists across the United States. And if they can prove that religion was behind U.S. Forest Service decision-making, they think this ruling could apply to future cases. "If they're claiming we worship green," Ray Fenner, director of SWAN, said in an interview with the magazine, "then they worship a different kind of green—the one with George Washington on it."

As odd as their case sounds, the loggers' actions are not without precedent. Developers involved in disputes about land use on several Native American reservations have argued successfully that the protection of "sacred" natural places is based on religion, not scientific concern for the environment. And last year, a New York state judge ruled to suppress one public school's Earth Day celebration, partly because children's songs and poems about Mother Earth were interpreted as "incantations to a deity-like figure."

More important than the debate over environmentalism as a religion is the loggers' attempt to suppress the activists' freedom of speech, says SWAN lawyer Tom Buchele. Even if courts decide "Deep Ecology" is a religion, he says its practitioners cannot be silenced. "Churches have participated in public policy debates in this country since the very beginning," he told *Mother Jones*. "I don't think these groups should be muzzled."



But Young feels some muzzling is a good step. "We need a scientific approach to the management of forests," he said. "It's no great harm done to the human race and the planet if we ask environmentalists to come back to 'shallow ecology.'" — DAN RUBINSTEIN

Water retention recommended

OTTAWA—A Canada/U.S. joint commission has called for severe limits on water exports from the Great Lakes, but it stopped short of recommending an all-out ban.

After more than a year of research and public hearings, the International Joint Commission's report has finally been released. The study states that anyone interested in removing large quantities of water from the lakes would have to ensure that there would be no environmental damage and that there are no practical alternatives.

The report also concluded that international trade agreements, such as the North American Free Trade Agreement and World Trade Organization rules, can't stop sovereign governments from enacting laws to protect their water resources. "Our investigation shows that trade law obligations, including NAFTA, do not prevent Canada and the United States from taking measures to protect our water resources," Tom Baldini, chair of the American section of the commission, told the *Toronto Star*.

"Evidence of potential climate change adds uncertainty to the nature of the future supplies and the levels and flows," he added. "Factors affecting the water use may change due to circumstances that cannot be foreseen at this time.... Therefore there should be a bias in favor of retaining water and using it more effectively and efficiently."

The commission's work was kick-started in 1988 when a small company, the Nova Group, announced its plan to take up to 10 million litres of water from Lake Superior over five years and ship it to the far east.

Canadian foreign affairs minister Lloyd Axworthy supports the commission's findings. "The waters of the Great Lakes need protection," he said in a statement. "Canadian governments have full sovereignty over the

management of water in its natural state and in exercising this sovereignty, they are not constrained by trade agreements."

But those leery of multinational interest in water export and a growing, exploitable global water shortage aren't convinced we're out of the woods yet. Water "is part of the earth's heritage and must be preserved in the public domain for all time and protected by strong local, national and international laws," Maude Barlow of the Council of Canadians writes in a report entitled *Blue Gold: The Global Water Crisis and the Commodification of the World's Water Supply*. "At stake is the whole notion of the 'commons,' the idea that through our public institutions we recognize a shared human and natural heritage to be preserved for future generations. Local communities must be the watchdogs of our waterways and must establish principles that oversee the use of this precious resource."

Barlow quotes Georg Wurmitzer, mayor of the small town of Simtitz in the Austrian Alps, who said, "It is a sacred duty to help someone who is suffering from thirst. However, it is a sin to transfer water just so that people can flush their toilets and wash their cars in dry areas.... It makes no sense and is ecological and economic madness." — DAN RUBINSTEIN

Meteorite success

YUKON—Fragments from a meteorite that crashed into a frozen, remote section of the Yukon could be one of the most significant finds in scientific history.

Because the meteorite fragments were frozen on the Yukon tundra before being collected by an anonymous finder, NASA scientists believe the 4.5 billion-year-old space body can offer a time-machine-like look into the universe long before the Earth was formed.

"[It] offers us a snapshot of the original composition of the entire solar system before the planets formed," said Dr. Michael Zolensky, a cosmic mineralogist at NASA's Johnson Space Center. "It tells us what the initial materials were like that went into making up the Earth, the moon and the sun."

It is estimated that the meteor

could be as old as the solar system itself. The meteor contains many carbon and organic chemicals, the basic building blocks of life; had the meteor fallen near the equator, those samples would have been ruined by heat.

"The nice thing about having a sample like this is you don't really know what you're going to find or where it's going to lead," Zolensky said. "You can tuck samples away for the future when new questions come along that people can't even think up now."

When the meteor hit the Yukon on January 18, it caused a sonic boom that was heard as far away as Alaska and British Columbia. —STEVEN SANDOR

POLITICS

Chrétien wastes no time attacking CA

OTTAWA—The unofficial campaign race for the next federal election has begun, and not only are Liberal strongmen Jean Chrétien, Paul Martin and Brian Tobin consolidating their power behind closed doors, but they're also already taking aim at the Canadian Alliance candidates.

In an article predicting Canada is ready for a big political shift to the right (citing opinion polls that suggest the neo-conservative Martin would be a more popular choice to lead the Grits), the *New York Times* portrayed the prime minister as a man already desperate to get in his shots at the emerging CA party, especially leadership candidate Stockwell Day.

Chrétien called Day's proposed flat tax "the dream of millionaires and the nightmare of average Canadians," and warned that if Day ever got the PM's seat, he would rule more on Christian dogma than common sense.

"We don't want a party that is very much in the hands of the religious right," Chrétien was quoted as saying. "We do not want a party that threatens a woman's right to choose."

Chrétien's already attacking Day? Shouldn't he be trying to snuff out the fires within his own party first? All in all, it's been a lamentable week for centrists and leftists in Canada. —STEVEN SANDOR

VUEPoint

By LESLEY PRIMEAU

Oooohh no, it's Mr. Bill!

So the premier thinks the tide is turning in support of Bill 11? Boy, is he deluded, but perhaps he regards delusion as one of the prerogatives of power. He also has a caucus with members who apparently don't even understand the provisions of the Bill, which ought to be cause for concern, seeing as they've been charged with the duty of selling it to their constituents. Personally, I'd feel a whole lot better if the ruling Tories were at least on the same page about their party's million-dollar propaganda blitz. If the premier really believes in democracy—and as the health-care debate continues, even that seems in doubt—he should hold a free vote by secret ballot in the House. It sure would be interesting to see how Ralph's obedient little chicks vote.

Meanwhile, who should arrive in town, sharpened scalpel in hand, to help Klein ward off Bill 11's opponents but Dr. Dennis Modry, renowned heart surgeon, ardent Tory supporter and long-time proponent of private clinics and pay-as-you-go healthcare. But why? Modry can't possibly open a private clinic... yet. (After all, who wants to have heart surgery in a clinic?) And hasn't Modry said he wouldn't invest in a private clinic? And isn't he the same doctor who once said all hospitals should be sold and medicare should only handle the poor? (I guess the middle-income folks and the rich would be on their own.) My question is: what does Modry see in Bill 11 that I don't? He claims every cardiovascular surgeon and thoracic surgeon in the province agrees with him, but I wish he'd actually name some names. I'd love to give them a call.

Last week also saw the fateful meeting of those two self-proclaimed lovers of healthcare, Klein and Chrétien, the Frick and Frack of Canadian politics. Chrétien says he isn't sure whether or not Bill 11 contravenes the Canada Health Act, and that he's willing to wait until the Bill is actually enacted to find out. Yes, he says, he'll put his foot down if the Bill turns out to be unconstitutional, and no, he won't shut his health minister up until then. Isn't that kind of like saying I don't think the cows will go through the gate if I leave it open, but if they do, then I'll close it?

My hunch is that Chrétien is waiting to see how Alberta fares with the decimation of healthcare. If it appears that the people don't want it, he can ride in on his big white horse and play the saviour. But if the Klein Tories can weather the storm after effectively killing healthcare, I believe the federal Liberals would like to perform the very same feat. They probably don't want to cough up any more cash to keep the system afloat, and dumping the problem on the private sector would suit them fine.

What to do, what to do? Answer: big rally, April 16. Agri-con. Be there to show your support for universal healthcare. ☺

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

With a line up of programs that cover everything from your favourite Movies Worth Watching and ClassicTV series to exciting series about science and nature it's difficult to find just one piece of programming to highlight with this little ad. So we at ACCESS thought why not draw your attention to:

ROD TWEDDLE

Your career connection on **ACCESS**

L&J NEWS

Sunday 6pm Monday 12pm

And you can take courses directly related to shows like this and others on Your Education Station. To find out more... watch!

Channel 9 in Edmonton
www.accesslearning.com

Three Dollar BILL

By RICHARD BURNETT

The TDB T&A Q&A

There's nothing more disgusting than fingering or rimming an unflushed asshole. Which is why, in addition to waxing my back and shaving my chest, I regularly give myself enemas.

Call it Gay Hygiene 101.

Take, for instance, my fave porn anecdote about a rookie porn star who douches in preparation for his first "bottoming" scene on the set of a Chi Chi LaRue flick. It's a story LaRue recounts with much relish in his autobiography *Making It Big: Sex Stars, Porn Films and Me*.

"Things were crazy on the set that day and no one ever explained to [the rookie] how to fully complete a douche," LaRue writes. "So this guy, the poor thing, filled his butt with water and thought he was supposed to hold it in! No one had ever told him that you're supposed to let it go and leave it all in the toilet!"

"So he comes out and starts his scene and, as he's getting fucked, the top (who shall also remain nameless, as shall the film) pulls out of his ass, and everything comes pouring out! Water, shit, the works. It was a catastrophe; the top freaked out, and the poor bottom was humiliated. I did the best I could to reassure him, but actually I was fighting not to die laughing. On the upside, the guy eventually went on to a successful film career."

Of course, if most porn stars' IQs

were as big as their dicks, they'd know that enemas, like my Aite Aid directions point out, "usually produce evacuation [of the bowel] within two to 15 minutes."

I bring this up because douching is a topic I'm sometimes asked about. During the academic year, I also get plenty of confessional (e)mail from students just coming out, not to mention occasional letters from gay-bashed kids.

I get correspondence from across North America: "It's nice to have a weekly column that deals with gay issues in a frank and smart manner that isn't stupid or boring," Mark in Manhattan wrote me this past winter. "Surprisingly, it is difficult to find resources like your column in NYC where everything seems to deal with gossip and style."

The Prairie Dog, Saskatchewan's sole alternative paper, may have refused to pick up *Three Dollar Bill* because, well, it's the Prairies. But that doesn't mean I lack for readers out there, either: "I read with interest your [recent] column 'Out in Africa' [and] was particularly intrigued by the reference to Sam Nujoma, [the homophobic] president of Namibia," the former director of a big-money African-aid organization wrote me from Saskatoon, requesting more info.

I get correspondence from authors, comedians ("Let's merge," NYC's ever-fab Kate Clinton wrote last autumn), divas, plus (ahem) young up-and-comers.

I've gotten letters from Asians enraged they can't get hired as strippers, asylum-seeking gay Hong Kongers who fear state persecution in China, not to mention this nugget from my friend, Montreal writer and radio host Johanne Cadorette: "I saw a great snapshot of you in *Connexions* [Montreal's pink pages]. The fact that

you are at a bar with several empty beer bottles around you was not lost on me! Will you become the next Nick [Auf der Maur, Montreal's renowned ambassador to the world], I wonder?"

Well, no, Nick, after all, is irreplaceable: I did treasure his companionship and advice, notably when I took a lot of heat for my exclusive interview with hustler Danny McIlwaine, who refused interviews with the CBC and *Dateline NBC* after he was convicted of killing an Anglican minister. (My exclusive ended up pissing off McIlwaine, his lawyer and several gay activists.)

Which brings me to a letter I received just this week: "You write a lot about discrimination against gays, which is good. But why do you rarely ever write about stupidity in the gay community?"

Well, I do. But let's face it: the straight world is far more ripe for the picking. Besides, fags aren't the only ones asking me about enemas. But I digress. I remember being reproached by a fabulous blond I was cruising at a loft party three years ago. "Are you a happy fag?" he asked me.

"Of course I am!" I said between kisses.

"Then you should write more about happy fags."

His audacity bowled me over. In fact, blonde made me think of a letter advice-queen Dan Savage had printed in his column *Savage Love* a couple weeks earlier. The reader explained that if you want to give yourself a blow job, lie on your back with a couple of pillows beneath your neck and not your head, and brace your feet up against a wall.

Well, I tried following his advice. I threw my legs over my shoulders and promptly threw out my back. Just goes to prove that not every columnist has all the answers. ☺

mind, body & soul

What you use to think! A healthy one helps you think! Care for the previous 2 leads to a happy one!

presented by **ACCESS** The Education Station

who invite you to have all your questions answered on **HELP!tv**

weeknights from 6 - 7pm

www.accessstv.ab.ca • www.accesslearning.com

"Mind over matter": more than just a catchphrase

Thinking positively even cures writer's block

By TERESA DHARMA

It's about 11 p.m. on a Monday night, and my copy for this issue of *Vue Weekly* was due about 12 hours ago. What's going on? Am I lazy, unfocused or simply out of ideas? Maybe I should hide out at home and pretend I'm out of town, and gosh—didn't I remember to ask for someone to cover my holidays? Perhaps I should just call my editor and plead insanity.

That's not an exaggeration. Insanity has been defined as "the act of repeating the same behaviour over and over, while hoping for a different outcome." And doesn't that describe the way most of us live our lives? We repeat the same thoughts and the same actions, and expect things somehow, miraculously, to change. When they don't change, we may blame the world, but internally we play the same tape over and over to our spirits: "Not good enough. Not as clever as so and so. Not as lucky as someone else." Or maybe your inner tape says, "Next time I'll be more

assertive and then that guy won't be so rude. Sooner or later I'll get the job I really want and I won't have to put up with this garbage." Or perhaps the message concerns a medical condition: "I won't get this rash anymore if I just stay away from the cause—whatever it is."

Even when we vow to start thinking in a more positive way, we still undermine ourselves in all sorts of subtle ways. Look at how we talk about ourselves. The statement "Next time I'll be more assertive" presumes that if you had been stronger or somehow better, someone else wouldn't have behaved like an ass. How about, "Sooner or later I'll get a decent job"? Doesn't this suggest that "later" is a viable option? Even the one about the rash assumes "dis-harmony" as the status quo, allowing a whole range of ailments to come and go as they please.

Off the beaten empathy

Don't get me wrong—I've had my fair share of physical and psychological ups and downs. In fact, I spent the first 39 years of my life believing I was a hypochondriac. I frequently felt the symptoms of some horrible ailment and dutifully trotted down to the doctor's office where the tests

always came back negative. Finally, I discovered that I was just being physically empathic. I picked up the vibrations of others' discomfort and experienced their symptoms. Now that I have learned to recognize this tendency, I can understand why I feel the way I do, taking the feeling for the lesson it has offered me and ask to keep right on going.

"Mind over matter" is more than a cute catchphrase. There are studies from Harvard to Harbing and back again explaining and supporting our cosmic connection, but the simple truth is, everything in the universe is made of energy. And energy communicates. If we believe we are ill, presto, we are ill. If we believe we are poor.... well, you get my drift.

Teresa's book club

An exciting new development is the emergence of allopathic physicians who are learning to understand this phenomenon and help their patients deal with their illnesses on a more spiritual level. There are two marvelous books in the stores right now: *Sounds of Healing* by an American oncologist named Dr. Mitchell Gaynor, and *Awakening Intuition* by Dr. Mona Lisa Schulz. Both of these physicians were initially indoctrinated in science-based medicine, but had experiences that brought them

to a more universal understanding about how illness manifests itself, and how we can approach healing.

I strongly recommend these two

titles, both of which offer relief from global insanity. And they brought an end to my temporary writer's block too! ☺

THE LAST PLACE YOU SHOULD CATCH HELL IS IN YOUR CHURCH.

Times have changed. It's possible to find a place where you can grow, learn and awaken to the creative power within you, right here in Edmonton.

Discover how, you too, can live a happier, healthier and more prosperous life.

Check us out Sundays at 11 a.m.

Timeless Truth for Changing Times

Centre for Spiritual Awareness
7621 - 101 Avenue



469-1909

IN THE BOX

By DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave struggle over a lost opportunity (a 3-2 win over Vancouver) and a comeback (2-1 over San José) that has temporarily stopped Edmonton's bleeding.

John: Watching Edmonton lose to Vancouver Saturday night was a very frustrating experience. They didn't play badly and they had a lot of good scoring chances, but they just couldn't put the puck in the net often enough to win the game. I was starting to feel uneasy about the playoffs with two teams trailing Edmonton by only two points.

Dave: Hey, John, you should feel uneasy. It's one thing that the Oil lost their Northwest lead to the Avalanche; that was almost to be expected. But if they continually come up short in huge games that they need in order to stay in the hunt, then there's trouble ahead. That's the thing with a relatively young team; it requires so much mental effort to stay competitive, whereas veteran teams with successful players have competition ingrained in their brains.

John: That uneasy feeling didn't go away Monday night after San José jumped out to a 1-0 lead with less than two minutes gone in the game. I thought we might be in store for another lacklustre effort from the Oil and another loss in a game that they really needed to win. What can I say? I've lost faith in these guys.

Dave: The plus on Monday was that Edmonton put together one of their best periods of the season. After trailing 1-0, Alex Selivanov gutted it out to get the tying goal, and then Ethan Moreau did a great job roofing a backhand to go up 2-1. But the beauty of this game was the discipline Edmonton showed in the last 10 minutes of the period. Mentally, they were there—and when they got beat, Tommy Salo came up big. That's perfect hockey.

John: By the time the second period was over, I was pacing around the house swearing up a blue streak.

Dave: So what else is new?

John: I couldn't believe the penalties that were being called—one after the other—against the Oilers. No, wait a minute. This is the NHL, where I've come to expect bad officiating. But Edmonton's penalty killing was superb, and anything can happen in the third period.

Dave: This is one time you're entirely justified in hanging the refs. Edmonton killed five penalties in the second—that's 10 full minutes. Simply brutal that a team gets whistled for five in one period. But then again, that meant the Oilers had to play smart. It's fortunate that Ethan and Selly helped pull this one out.

John: Last Wednesday at the Anaheim game, a fan hung a sign at one end of the rink saying "We want Selivanov." I'm glad the fans can see the value of this guy even if management can't. The goal he scored against San José was the result of hard work, pure and simple. I don't know what he has to do to earn his spot in the lineup, but let's hope they keep him there now. In spite of sitting out all those games this season he's still having a great year.

Dave: 23 goals are 23 goals, regardless of when they were scored. He's shown the touch before. And at this point, Kevin Lowe has to go with him. ☉

Green Pepper Hockey League Playoffs: Week 2

Sunday, March 26

Mollys Reach 4, Mammoth 3 (OT)

The scene was set, the gauntlet had been thrown and the challenge of the Division A championship game was met by both combatants. The defending champion Mammoth Blackhawks lost a tight game in overtime to the Mollys Reach Red Wings, sending the Wings to the final for the first time. Mollys Reach thought they had the game in the bag with five minutes left on the clock—that is, until the Blackhawks stormed back with two late goals to tie the game and send it into overtime. In the extra frame, Mollys Reach forward Pat Goufere scored the winner three minutes in on a broken play that ended in a wraparound shot on Blackhawks goalie Rich Duggan. Both teams, in the spirit of camaraderie, congratulated the other on a great season and a magnificent trade out.

The Red Wings now move on to face the winner of the Black Dog/Drool game in the GPHL final—to be played at a secret venue which will be announced on the GPHL website.

Mad Bomber Society 9, Slow Fresh Oil 2

In a game that determined bragging rights for the end of the season, the Mad Bomber Leafs garnered the coveted fifth-place position in the final GPHL standings with a victory against the Slow Fresh Oilers. Leafs forward Corinne Bomber had her first career goal, while Oilers goalie Cliff Culbert improved his save percentage to .925 by stopping 112 shots. Culbert and other members of the Oilers and Leafs will be playing in the GPHL's first annual all-star game the weekend of April 15.

Tuesday, March 28

Black Dog 4, Drool 3 (OT)

Down one goal with four seconds left in the game, the Drool Devils scored to force this highly disciplined match-up into overtime. Both teams battled hard in the extra frame, with Chiefs goalie Jason Hannley making some great saves to prevent the Devils win. With 1:02 left in the sudden-death frame, Chiefs forward John Tesky scored to put the Chiefs in the GPHL final against the Mollys Reach Red Wings. To their credit, the Drool Devils played a magnificent game and controlled much of the play throughout the first couple periods.

This game results in a highly anticipated final match between the Black Dog Chiefs and the Mollys Reach Red Wings in the battle for the Lord (that's a) Stankey Cup at a rink to be announced later.

Smalls 7, Nabob 6

In another bragging rights match-up, the Boston Smalls refused to say die and finish last in the league. The Smalls came up with a narrow victory against the very strong Nabob Flyers, who posted their highest goal output of the year. Nabob swears to crawl out of the basement next year and are planning to call up members of their farm team, Sanka (Southern Alberta Non-Konfrontational Alcoholics).

Well, kids, that's it except for the finals and the wrap-up party. Word is that the GPHL finals will be next Monday (April 3) at an undisclosed location, along with a wrap-up party/all-star weekend at New City Suburbs on Saturday, April 15. All players in the GPHL are reminded to wear your jerseys (please wash them first!) for you and a guest to get in free and engage in some good ol'-fashioned trash-talkin' and mud-wrasslin'. For the latest on the finals and the wrap-up party, log-on to www.greenpepperrecords.com.



This event is sponsored by the Vancouver Island Foundation and the Vancouver Island Foundation (VIF) present

Voices from the South

NICARAGUAN YOUTH SPEAK OUT

A presentation of dance, theatre and hope performed by 6 youth from the Israel Lewites Street Youth Cultural Project, Managua, Nicaragua.

Saturday, April 8th • 8:00 pm

with Luann Kowalek & Big Fuzzy

City Arts Centre (Garneau Hall) 10943 - 84 Ave.

Tickets at: Parkland Institute (1044-90 Ave. 492-8558)

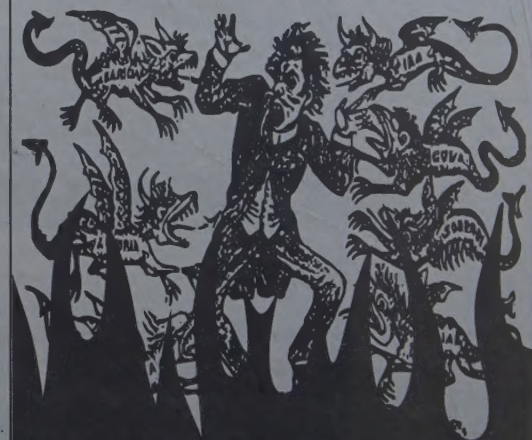
Earth's General Store (10852-82 Ave. 439-8725)

Change for Children (10545-92 St. 438-1505)



GLITTER GULCH PRESENTS FROM CALGARY ALIEN REBELS

WEDNESDAY APRIL 12, 2000



THE BLACK DOG FREEHOUSE 10425 WHYTE AVE

www.blackdogab.ca

The Elephant and Castle on Whyte
10314-82 (Whyte) Ave. (Lots of FREE Parking Close)

Save With Your Local Heroes Fest Ticket Stub!
Mar. 31-Apr. 8

Sat. 7:00 vs. Phoenix
Wed. 7:00 vs. Colorado

Manchester Mondays!
Win CD's, Pub Darts, Glassware & T-shirts

Open Stage w/Jose Oiseau Every Tuesday

Wing Wednesdays!
Receive a FREE pound of Wings with each Jug Purchase! (a \$7.95 value)

\$8 Jugs During the Games

Two Big Screens!
Only Place Better To Watch The Oilers Is Skyreach!

Win A Molson Oiler Hockey Pak

Edmonton Service & Entertainment

INDUSTRY NIGHT

NO COVER & Staff Prices all nite w/ this card

NEW CITY Every Sunday in the Lounge
LIVEWID LOUNGE PLUS! 50¢ off before 10 pm

Doors @ 7 18+ w/ID

Find development opportunities in

Careers & Training

Contact
Angela Regimbald
Ph. 426-1996
Fax: 426-2889

VUE Weekly



WEST EDMONTON MALL

Drop in and we'll Spring for your Shopping!

Bungee jumping at West Edmonton Mall

Drop in to West Edmonton Mall and you could win a grand prize of a \$5,000 Spring Shopping Spree with West Edmonton Mall's Fashion Coordinator John Chwyl and a chance to win a daily prize of a Super Summer Family Attractions Pass, which includes two bungee jumps! Simply clip and fill out the attached entry form and drop it off at our Visitor Information Centre before 6:00 pm, Sunday, April 16, 2000.

Win a grand prize of a \$5,000 Shopping Spree and a chance to win a daily prize of a Super Summer Family Attractions Pass, which includes two bungee jumps.

NAME _____

ADDRESS _____

PHONE (HOME) _____ (BUSINESS) _____

One entry per person. Deadline for entry is 6:00 pm, Sunday, April 16, 2000. Winner must be 18 years of age or older and must answer a skill testing question. Winner will be notified by phone. Some restrictions apply. West Edmonton Mall Property Inc., West Edmonton Mall Promotions Ltd., their co-sponsors, affiliates, subsidiaries and all of their employees are ineligible to participate. Complete contest rules and details available at the Visitor Information Centre.



WEST EDMONTON MALL

where else.

www.westedmontonmall.com



Francis Tetreault

One of the kittenish models at the Cheshire Catwalk Fashion Show

Be A Model
for
AVEDA
Spring 2000
Portfolio Tour

At
Timms centre
university of alberta
Sunday, April 30th



MODEL CALL

Tues, April 4th
Wed, April 5th
Thurs, April 6th
Mon, April 17th
Tues, April 18th

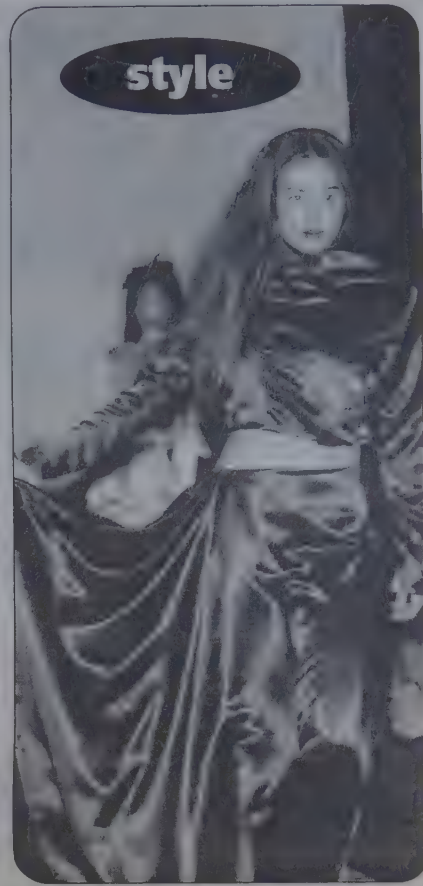
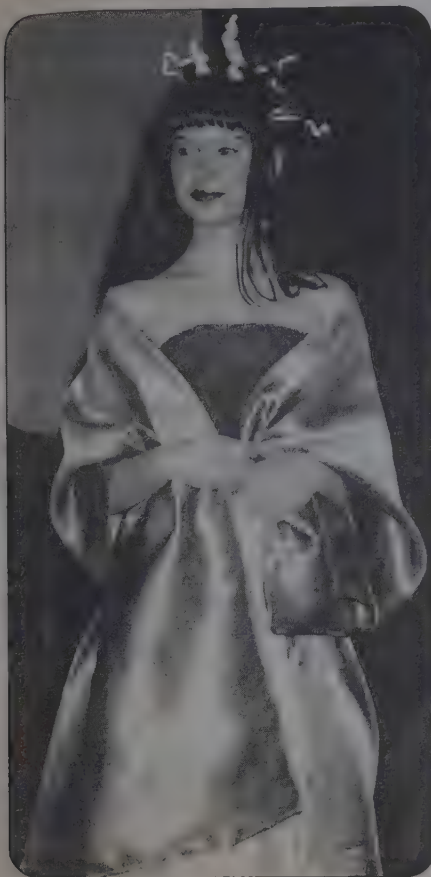
7:30pm

at
Swizzlesticks
salon-spa

for more information call

1-888-490-8158 ed. 500





Grace under Cheshire

Human ecology students mount innovative fashion show

By FRANCIS TÉTRAULT

A group of four students from the department of human ecology at the University of

Alberta have taken what began as an independent research project in fashion marketing and transformed it into a grand finale to their undergraduate university careers. Last Friday, these women—Kelsey Broersma, Adrianna DeRose, Sandi Gijesdal and Amrita Takhar—mounted the Cheshire Catwalk Fashion Show a reality.

The fashion showcase, which took place at the Arts Barn, featured clothes from local retailers and up-and-coming

designers which the department of human ecology thought best reflected the theme of "innovation." It took more than nine lives to make the Catwalk Fashion Show a reality, though; this project, operating under the umbrella of the Fashion Wonderland Association, required the assistance of countless volunteers, sponsors and technicians. ☐

Photos: Francis Tétrault

the avenue clothing co.

10318-82 avenue • 433-8532



\$65⁰⁰

Silver
JEANS

Low-rise, straight leg jean with cuff. Sizes 27" - 34" waist & 32" or 34" inseam. Made in Canada.

Do
you
have
style
?

Vue Weekly
has an
exclusive
program for
fashion
advertisers.

Contact
Angela Regimbald
at 426-1996.

VUE
Weekly

ROCK N RODEO

WEEKLY SPECIALS

Toonie Tuesdays:
\$2 Beer & Hi-Balls

Wicked Wednesdays:
\$1.50 Beer & Hi-Balls

Retro Thursdays:
'80's Prices on Draft,
Hi-Balls & Beer

Fri / Sat:
8-10 pm: Loonie Hi-Balls
10-11 pm: \$2 Hi-Balls
\$2.75 Bottled Beer
All Night



5450 Calgary Tr. S. • 437-9185



Travelling to Fernie is worth the journey

There's no end to the snow in B.C. resort

BY COLIN CATHREA

There is more excellent skiing in just one of Fernie Alpine Resort's five huge bowls than some mountain resorts have in their entirety. People are quickly awakening to the fact that this piece of heaven in the Lizard Range of southeastern British Columbia is well worth the extra drive from Edmonton or Calgary. It's only two hours farther than Banff, and the drive down Highway 22 has some of the most beautiful scenery in the world. (Clint Eastwood shot *Unforgiven* here.)

We arrived Saturday to a few centimetres of fresh powder. After a nice dinner at the new Kelsey's, we stepped out into a typical Fernie evening. You couldn't see 20 feet ahead of you for the huge flakes falling softly from above. (It dumped over 15 centimetres that night.) Unfortunately, too much snow had fallen over the last few days to safely open the Currie Bowl, which in my opinion offers the best skiing at the resort. We found ample powder back in Cedar Bowl and great packed powder on intermediate slopes like Heartland (accessed by the Timber Bowl high-speed quad).

Zeke gets a ski tip

It continued to snow Sunday, and most of the crowds soon returned to their jobs back in the city. Luckily, I spotted a couple of Pro Patrols in the bar that night and asked if Currie was going to open in the next day or so. "Well, if it doesn't dump too much tonight," came the reply, "and if we can get a good morning start at blasting avalanches, we should have you in by mid-morning."

Damn! No crowds and acres and acres of fresh powder. Boom! My bed shook at 7 a.m. Explosions

shook the valley. We rode up the new Timber Bowl high-speed quad to the top of the White Pass quad with high expectations. The sky was clear and the view of incredible Elephant Head Mountain was spectacular. Let me tell you, there were a lot of smiles when, just after we arrived, the ropes came down and we were ushered into some of the finest skiing I've ever experienced.

When I taught skiing at Fernie 17 years ago, we hiked into this bowl twice. Since then, chairlifts have opened about 500 acres in this huge, wondrous bowl alone. I always knew this area had incredible potential, and it didn't take a lot of work to get it this way. No logging was necessary to open this area as avalanches and elevation have kept the trees sparse and gladed. As the snow rolled over my waist, I could hear an infinite chorus of whoops and screams. Man, were there a lot of people having the time of their lives.

Currie favoured

Hart and I were skiing on new Salomon X-Screens and he thought we were ready for the next Powder-8 competition. You have to drop right in to the Currie Bowl to realize it's incredible terrain. It's about 70 per cent glades, and the rest is wide-open runs at an advanced intermediate pitch. You can literally ski almost 100 per cent of the bowl. We just kept traversing farther out, run after run, to find the untracked snow. A few boarders were catching huge air off the cliffs in the Extreme Hazard area by the chairlift.

When I lived here many moons ago, there were three buildings up at the hill: a day lodge, a rental/ski shop and a little A-frame that was the ski school. As I sit writing this in the beautiful condo that's 20 yards from the chairlift, I find it ironic that I'm on top of the exact location of the old ski school. Now, as I look out the window, I see huge new condo complexes rising out of the ground in every direction. They will sell millions of dollars of real estate



for years to come, and why not? This mountain range will continue to get some of the best snow of any resort in North America until the end of time.

However, your little piece of heaven could cost you a pretty penny. Ski area mogul Charlie Locke has sold over 100 million dollars' worth of real estate this year alone. The beautiful but modest 600-square foot condo we stayed in was recently bought by a couple from New Zealand for a quarter of a million dollars. Foreigners are buying many of the lots and properties up here.

The weather channel

Fernie occupies a unique place in the grand scheme of things. It is at the end of three major valley sys-

tems that funnel any passing weather into the area. It's a very intricate system of mountain ranges that can channel weather bands from as far away as California, Oregon and Washington, carrying huge amounts of moisture and converging over the valley to create huge snowfalls of around eight or nine metres each and every year.

When I worked up here, the ski hill was a minor distraction for the town, which was populated mainly by miners and loggers. A lot of the mining companies have closed shop and moved away, but the ski hill continues to grow. It is now a major international destination. The word is out, and people from Europe and the United States are coming here specifically, not just as part of a multi-destination holiday.

Ski resort owner Charlie Locke

wants to expand this area to house thousands of people with ski-to-your-door rooms. There are lots for sale all over the mountain. There's no need for a wake-up call at the Cornerstone Lodge, where we stayed. The groomers come racing about five feet from your bed every morning around 8 a.m. To wake up, rolling over and looking out at over 2,500 acres of skiing and boarding gets you out of bed in a flash. With cafeterias, restaurants, lounges, condos, a nursery, a ski school, retail and convenience stores, cross country ski trails, snowmobile trails and even a horsedrawn sleigh ride, it is an affordable family getaway.

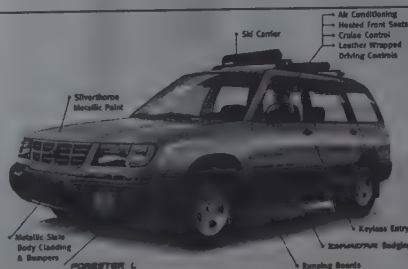
People in the valley have seen the mines come and go. Businesses will open and close. But the snow will just keep coming and coming and coming... ●

FORESTER DYNASTAR EDITION
Forester. Sport-Utility Tough. Ski Easy.

Style & Substance

Think about this - A car like ride. Plenty of power. Room for your friends and their gear. Great gas mileage. Legendary reliability. ABS Brakes. And the outstanding traction and safety of Subaru full time All-Wheel Drive. That's substance. Now, think about this - Power windows and locks. So wait stereo, tinted glass plus all the Dynastar Edition features. That's style. Test drive one today. Then pack your bags and pick your hill.

©2000 Subaru of America, Inc. All rights reserved. Forester is a registered trademark of Subaru Corporation. Forester L is a registered trademark of Subaru Corporation.



SUBARU
The Beauty of All-Wheel Drive.

Luxurious executive equipped, heated mirrors, heated seats, roof rack and your choice of a pair of Dynastar skis or a Dynastar snowboard.

For further information, call
Brought to you by Alberto Subaru Dealers
SUBARU City

1-800-596-1467
484-7733
10120-178 ST.
"Right On The Corner...
Right On The Price."

zeke's SKI Tips

By COLIN "ZEKE THE
SKI FREAK" CATHREA

All or nothing at all

I'm sure you've seen "All Mountain Skis" on sale, and some of you are probably wondering what we mean exactly by "all mountain skiing." Well, let's think about all the things you can encounter on a mountain: snow changes, light changes, pitch changes and on and on. How is a regular Joe or Jane supposed to learn all the changing elements and still ski with greatness?

Some basics should help. Stance has one essential element, and that is balance. You may be very flexed and low for steep chutes or standing high in the bumps or leaning way over in a radical carve, but you should always be balanced so that the balls of your feet are taking the weight. You need to weight and unweight the skis in every turn. If you're plunging down a sheer drop, that unweighting will be a drastic jump off the snow so your skis come around in the air. If you're laying out a huge Super G turn, it's long, slow and oh-so-smooth. Now, if you take 10 degrees off that sheer drop pitch, you take some of the oomph out of the jump turn. Shorten the Super G turn, and the up-down motion increases in both duration and force.

The act of extension is completed in two ways: you can either bring



Mohammed to the mountain, so to speak, or vice versa. If you collapse your legs and allow your body to sink towards the ski, you are now at what we will call zero per cent extension. Standing as tall as you can would be 100 per cent. To get out of the zero per cent position, you can do two things. One is to allow your skis to travel away from underneath you as your body free-floats down the hill. This is the essence of a long, smooth GS turn. The other is to abruptly push your body up and away from the ski towards 100 per cent and turn more suddenly.

In a long turn, you need to engage the edges early, towards the very beginning of the edge roll. You want to do this from near the 100 per cent area and let the body sink slowly through the turn, building pressure on those shaped skis, making them bend and flex and carve. With carving skis in quick turns, you may need to actually skid the skis through the first part of the turn a little bit. All mountain skiing is adapting to the feel under your skis in each and every turn. Once you can understand your feelings, you will be a much better skier. ☺

Year round adventure & relaxation...



Our amenities include:

- Conference facility • Executive suites
- Restaurant & lounge • Suites with kitchen and wood burning fireplaces
- Indoor pool, sauna & steam

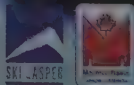


JASPER INN
ALPINE RESORT

Jasper National Park, AB
Phone: 780-852-4461
Fax: 780-852-5916
Toll Free North America:
1-800-661-1933

We'd like you to meet our head snowmaker.

God



Superb spring snow conditions! www.skimarmot.com • 1.780.852.3816

VISIT US AT THE

Mount Robson Inn



As your host we offer you

- 78 Luxurious Air Conditioned Units
- Executive Suites with Whirlpool Tubs or Fireplaces
- Remote Cable TV with Movie Channels
- Video Rentals
- Refrigerators & In Room Coffee
- Fax / Modern Hookups
- Outdoor Whirlpools • Ski Lockers
- Winter Plug-ins • Wheelchair Access

Please Ask About Our Winter Activity Packages

Some of these include:

- Downhill Skiing
- Sightseeing
- Canyon Crawls
- Informative Tours

1-800-587-3327

Phone (780) 852-3327 Fax: (780) 852-5004

E-mail: info@mountrobsoninn.com
Website: www.mountrobsoninn.com

Wax your goddamn board!

A little wax can mean a lot of speed

By RICK OVERWATER

You pathetic wretches. There you are, humping your sweaty asses through the flats while skiers pole past you at a leisurely pace. You probably would have made it all the way to the lift if you'd waxed—and you'd be faster than your lazy friends, too. Luckily, Ratty (his mom calls him Jay Kettle) at Calgary's Ski Cellar pities you enough to show you what to do.

• **Inspect your board.** Take a good look at the base for gouges, scratches, etc. Most scratches can be compensated for by dripping in a little extra wax, but if things look particularly nasty (e.g., core shots), you're gonna want to drip some p-tex in there. It's easy, but if you've never done it before, get someone at your favourite shop to show you how.

• **Check your edges** for nicks and burrs. If you find any burrs, rub 'em out with a knife-sharpening stone (available at most hardware stores). If your edges are getting dull—and they probably are—get them done at a shop or sharpen them yourself. **Do not attempt this without a file guide!** Edges don't grow back. Toko and Kuu both make one, but my personal fave is the Bakoda

model. Make sure it has a 90-degree angle—unless you have a race board, which you don't.

• **Clean your board.** Another foreign concept, I'm sure. Traditionally, this is done with citrus-based cleaner. One can go a long way, and using it will make the hovel you live in smell orchard-fresh. It does leave a slight residue, though, and for a pro like Ratty, that ain't good enough. He lays down a thin layer of cheap wax and scrapes it off while it's still warm. The base of the board opens up (from heat) and the dirt and impurities get trapped in the wax.

• **The iron.** You'll already have used this if you clean your board Ratty's way. If not, pay attention: almost any iron will do if it has a flat base (no steam holes, please). And remember—it will never be useful for clothes again. (Sorry, Mom.) If you have to buy a new one, Bakoda makes a hot-wax specific iron for about \$48. Most wax-specific irons have a built-in temperature control. Your mom's doesn't, so if your wax is smokin', it's too damn hot—turn it down! Make sure the wax is rated for the temperatures you'll be riding in. Drip a thin, continuous stream back and forth down the length of your board (with Mom's iron, use the pointy end down). The age-old rule is do everything tip-to-tail, be it filing, waxing or scraping. Ratty, again the destroyer of tradition, says the direction doesn't matter. Spread the lines of wax into an even coat-

ing across the base. Try to keep the "grain" of the wax parallel to the edge.

• **It's time to scrape.** Get an actual wax-scraper from a shop, with a 90-degree notch in one corner for cleaning your edges. Toko makes a cheap one (under \$5). In a long, continuous motion, scrape off all the wax from one end to the other. **Don't be cheap!** Resist the urge to leave enough wax on for "next time" and take it right down to the base; you shouldn't be able to get much (almost none) off with your thumbnail when you're done. This will give you the fastest (as in speed on the hill) results. Use the notch on your scraper to clean the edges.

• **Finishing up.** Get a good, stiff-bristled brush or one of those (new) scrubby pads from under Mom's sink. Make sure the scrubby's not too abrasive. Go light at first and clean off any loose wax. Then press down and give it some buffing action. Stay directional, parallel to your edges. After, if you're gonna be on wet snow, you can "cross-hatch" and hit it at roughly 45-degree angles—that'll help break the suction that moisture creates. Take a clean, dry cloth and give it another rub, and you're ready to ride. Now congratulate yourself by ridiculing all those losers unstrapping in the flats. ☉



Wax your board and your speed won't wane

Open Until April 23
 Supercross Ski & Board Event
 April 22-23

PANORAMA

Mountain Village

\$169

Ski & Splash Special

3 Nights Slopeside Lodging
 Unlimited Skiing & Splashing

per person/double occupancy
 plus applicable taxes

1 800 663 2929

INTRA WEST

www.panoramaresort.com

Fall LINES

BY HART GOLBECK
AND COLIN CATHREA

High-flying Fontaine

Nicolas Fontaine of Magog, Quebec became the first aerialist to complete two different quadruple-somersaults in competition en route to capturing the men's event at the Canadian freestyle ski championships at Mont-Gabriel, Quebec. Fellow competitors remarked that it was the greatest thing they've ever seen.

Edmonton's Michelle Bowlen finished third in the women's final. On any given weekend during the ski season, you can head to Fortress Mountain and see the up-and-coming Alberta team train. If you parked yourself near the jump, you'd be amazed just to see the heights these competitors reach as they launch

themselves off the jumps. They then add somersaults and twists to increase the difficulty.

Kokanee crazy

Lake Louise has a variety of upcoming Kokanee-sponsored events for snowboarders. On Saturday, April 1, they'll host a Boardercross with \$30,000 up for grabs to competitors. The entry fee is only \$20; all you have to do is call Lisa at (403) 209-3312. The following weekend, on April 8 and 9, there'll be a pro Big Air and Half-Pipe challenge. Last year this event went across huge as it was accompanied by a slopeside jam. Skiers need not feel left out, as sandwiched between these dates is an extreme ski challenge off Whitehorn 1 and 2 and the North Boundary. There'll be \$16,000 in prize money available. The entry fee is \$60 and you'll need a brain bucket plus proof of insurance when you register.

Basin boarders

Marmot Basin is in the final run of events as well with the always fun and exciting Freewheel Boardercross

slated for April 8. The entry fee is cheap—a five-dollar bill is all you need to get on the course. This is meant to be a fun competition with loads of prizes up for grabs. If you've never competed before and would like to see how you shape up against local competition, here's the place to start.

Sunny deal

Sunshine Village, together with the Inns of Banff and the Banff Park Lodge, have a super ski package rate through to the May 22 weekend. \$79 per person gets you one night of accommodations as well as a lift ticket at Sunshine Village. Don't forget your sunblock when heading up to the slopes in the next few weeks.

Fun at Fernie

April 15 marks the annual Powder-Pedal-Paddle relay race at Fernie Alpine resort. Teams of one to five competitors ski, bike, paddle and run through a course. This is a fun event to compete in as well as a great spectator event. ☉

VUE Weekly & PANORAMA Mountain Village

offer you a chance
to WIN a 3-night,
2-day ski getaway
for two!



Fax us at 426-2889
e-mail at ski4two@vue.ab.ca
or mail to: Vue Weekly,
#307, 10080 Jasper Ave.
T5J 1V9

Limit one entry per person.
Contest closes April 4, 2000

3 nights at
Pine Inn Hotel
and 2 days at
Panorama!

Sk Conditions

LOCAL

Rabbit Hill
Snow Valley
Arrowhead

ALBERTA

Canyon
Castle Mtn
Fortress Mtn
Lake Louise
Marmot Basin
Nakiska
Mt Norquay
Sunshine
Winifred
Silver Summit
Pass Powder Keg

...the rest of the season
...the rest of the season
...the rest of the season

VUE Weekly
MOUNTAIN RESORTS & SKI AREAS

BRITISH COLUMBIA

Apex
Big White
Fairmont
Fernie
Kimberley
Mt Seymour
Panorama
Powder Springs
Red Mtn
Silverstar
Sun Peaks
Whistler/Blackcomb
Kicking Horse Mtn (Whitetooth)
Whitewater

172cm base, 66cm in last 8 days, 3/5 lifts open, 60/60 runs open
301cm base, 0cm in the last 24 hours, 9/9 lifts open with 103 runs open
In the past 7 days, .24cm of new snow, All lifts open
294cm base, 8cm in last 7 days, 10/10 lifts and 100/100 runs open,
7cm of new snow in the last 5 days, 64/67 runs open
475cm base, 7 cm of new snow in last 24 hours, All lifts open
12 cm of new snow in the last 7 days, All lifts & runs open
275 cm base, 4cm of new snow in the last day, all lifts open
284cm base, 8cm in last 3 days, 5/5 lifts & 83/83 runs open
253cm base, 3cm of snow in the last day, 6/7 lifts open, 85/85 runs open
214cm base, 5cm in the last week, 5/6 lifts and 80 trails open
-297cm base, 2 cm of new snow, Visibility variable
-135 cm base, 0 cm of new snow, open Thrus. to Mon.
292 cm base, 28 cm in last 7 days, All lifts open

UNITED STATES

Big Mountain
Big Sky
Schweitzer
49 North
Lookout Pass
Silver Mtn
Mt Spokane

254 cm base, 5cm in last 7 days, 7 lifts and 100% of terrain open
9 inches of snow in last 24 hours, 17/17 lifts open, 100 trails open
86 inches base, 5 inches of new snow, 6 lifts open, 57 trails open
80 inch base, 7 inches of new snow, 3 lifts and 42 trails open
94 inches base, 2 inches of new snow, 2 lifts and 13 trails open
112 inches base, 0 inches of new snow, 50+ trails open
78 inches base, 0 inches of new snow, 30 trails, 3 lifts open

All conditions are accurate as of March 29

Tonguin Inn & MALIGNE LODGE

Come Stay in our
Great Executive Suites

Amenities include:

- RESTAURANT & LOUNGE
- KITCHENS
- FIREPLACES
- INDOOR & OUTDOOR HOT TUBS
- SWIMMING POOL

1-800-661-1315

Easy Rider

Snow Skate Wake

4211-106 Street
Edmonton. 413-4554
TheEasyRider.com

SEASON ENDER SALE

ALL SNOWBOARDS / BOOTS / BINDINGS/
CLOTHING & ACCESSORIES 30% - 50% OFF
Bring in this ad - and get a FREE sticker

The man who watched too much

Bill Evans programs Local Heroes with an eye to the future

By PAUL MATWYCHUK

To quote the title of a 1950s jazz album, everybody digs Bill Evans. As the programmer for this year's Local Heroes Film Festival, Edmonton movie maven Bill Evans is the man who pores through stacks of film festival catalogues

and finds the quality films among scores of incoherent, semi-improvised epics, predictably "transgressive" epics and shapeless Dogma 95 wannabes so that the rest of us won't have to. This Evans's first year selecting the Local Heroes lineup after a successful stint booking films for the Metro Cinema; it was because of Evans that many Edmontonian moviegoers first got to experience the vibrant film culture of Iran, Lars von Trier's supremely eccentric, ongoing masterwork *The Kingdom* and underdistributed foreign films like Emir Kusturica's *Underground* and Aki Kaurismäki's *Drifting Clouds*.

Bill Evans sat down with *Vue Weekly* last Tuesday to discuss this year's Local Heroes lineup.

PM: Is this the busiest time for you now, or is most of your work finished already?

BE: Well, we've been pretty steadily busy for the last three weeks, but with the guests starting to arrive tomorrow, it's going to get that much busier, especially since we

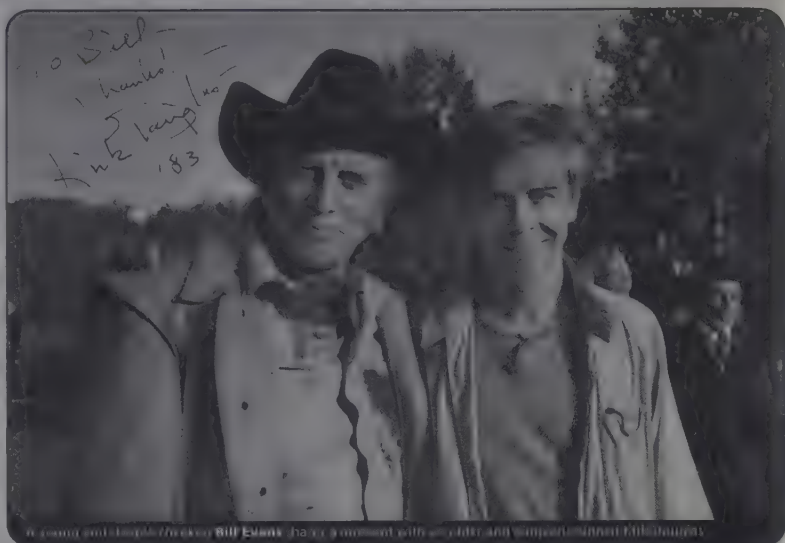
have a schvack of new staff on board taking over hospitality and transportation.

PM: How does programming Local Heroes differ from programming at the Metro? Is it sort of the same job?

BE: It's sort of the same. The methods are certainly the same—I keep aware of films that are out there, I read catalogues from other festivals, I read reviews in *Variety* and *Sight and Sound* and all the rest of it. But doing Local Heroes is like doing a year's worth of Metro work in one three-month period. It's pretty intense.

PM: Are you trying to make any kind of statement with your choices this year—are you sort of saying, "Here's what I'm about"?

BE: I don't think so, no. I mean, obviously, I've chosen films that reflect my own taste. But I kind of wanted to get back to the original philosophy of Local Heroes; what always appealed to me about Local Heroes was its focus on smaller films, like the film *Local Hero* itself: small films that reflect the communities in which they were created. I guess I shouldn't say "small" films, because we do have some big, big movies. But even a film like *Rosetta*, which won the Palme d'Or at Cannes, is a very simply told story set in a very specific locale, a trailer park just outside of Brussels. But that film is a film you could make in Sherwood Park or Hollywood, where I grew up. It's local but universal at the same time. I find I always respond to a good story. I'm not that



interested in large-scale blockbusters—not that they don't have their place—but I find I respond mostly to small, human stories. But I like all kinds of movies, from Bruce MacDonald to John Ford, Orson Welles to Robert Bresson, from John Woo to Abbas Kiarostami.

PM: You mention Abbas Kiarostami [the Iranian director of *Taste of Cherry*, *Through the Olive Trees* and *Close-Up*], and the fact that you're bringing him to Edmonton to present his new film, *The Wind Will*

Carry Us, is a major, major coup. But at the same time, I don't know if he's a name many casual moviegoers are very familiar with. How would you explain his importance as a director to someone who hasn't heard of him before?

BE: Well, to my mind, it's like having Picasso appear at the Edmonton Art Gallery. He makes very simple films and they tell very simple stories about the interaction of human beings, but he's such an acute observer of human nature that

his films are always a huge surprise to me whenever I watch them. He deals with some very profound questions—"What is the purpose of our existence?", very basic questions, but not in a heavy way. His films are all about celebrating the very earthy qualities of life, and that's probably not what you'd expect to see coming from a country like Iran. What I also like about his work is that they're very literate, they're full of poetry.

SEE NEXT PAGE



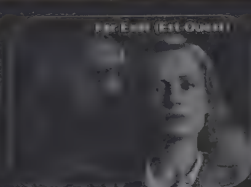
The Legend of 1900



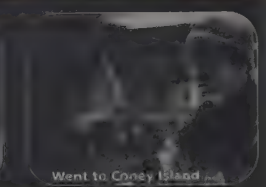
In a Savage Land



Devil's Island



Princess (Est-Ouest)



Went to Coney Island

The Legend of 1900 • Fri, Mar 31, 7pm • Princess Director Giuseppe Tornatore plays it safe with his latest film, *The Legend of 1900*, by returning to the nostalgic formula of his earlier art-house hit *Cinema Paradiso*. Exchanging the romance of the small-town movie hall for the gilded age of jazz and the great ocean liners, Tornatore recycles the familiar framing device of the aged man who returns to the site of his youthful adventures. *The Legend of 1900* is engineered to elicit emotion—reinforced by Ennio Morricone's schmaltzy, Golden Globe-winning score—but, sadly, leaves the viewer with little intellectual content.

Born on the *Virginian* during a transatlantic crossing, a boy named 1900 is abandoned atop the ship's ballroom piano upon arrival in America. He is adopted by a worker in the ship's boiler room and, as destiny would have it, 1900 (Tim Roth) develops into a brilliant jazz pianist. He seems to have everything except the nerve to get off the ship and confront the world ashore.

Almost worth the price of admission is the beautifully edited, tour de force scene at the centre of the film, in which jazz piano great Jelly Roll Morton challenges 1900 to a musical showdown. Tim Roth, however, doesn't have much to work with as the wistful pianist. His tawdry philosophizing at the end of the film is as painful to watch as his performance in *Four Rooms*. —CHRISTOPHER WIEBE

In a Savage Land • Fri, Mar 31, 9:30pm • Princess Set in the 1930s and '40s, the Australian film *In a Savage Land* carves out a compelling space on the borderslands of exploitation and cultural contact. Philip, an anthropologist professor, hastily marries his student Evelyn before sailing to the Trobriand Islands off the coast of Papua New Guinea. They go there to study the dynamics of gender and sexuality in a tribe of islanders only to end up confronting their own. For their part, the native islanders—caught between the competing interests of missionaries, the colonial representatives, traders and anthropologists—find and assert their own power over the course of the film.

Respected Australian director Bill Bennett uses grainy film stock to lend a period look to the jungle vistas and village life. Bennett never allows the film to become a "tropical paradise" travelogue, though. Instead, he uses the *National Geographic* look, particularly in crowd scenes of islanders in traditional clothing, to implicate the viewer in the gaze of 1940s anthropology.

The final half of *In a Savage Land* gets bogged down in the less interesting lives of the expatriates and eventually succumbs to a romance narrative. Nonetheless, the film poses many important questions about colonialism and "civilization," which it wisely avoids answering. —CHRISTOPHER WIEBE

Jesus Is a Palestinian • Sat, Apr 1, 3:30pm; Tue, Apr 4, 9:30pm • Princess II Billed as a parody of millennialist spirituality, yet opening with the sober warning of self-styled messianic leader David Koresh ("Seek not, for he is in our midst") the Dutch film *Jesus Is a Palestinian* doesn't seem to know what tone to strike and runs madly off in all thematic directions. Its frenetic zaniness, initially charming, quickly becomes irritating.

Ramses is a member of a weird commune of Hindu-esque body piercers who is called back to mainstream society to attend at the bedside of his dying father. Ramses's commitment to the commune is tested by his burgeoning love for his sister's roommate and his desire to help fulfill his father's last wish: to meet the messiah who will return as a Palestinian.

Jesus Is a Palestinian shies away from nothing, including full frontal male nudity and genital piercing. Utterly unique and occasionally very funny, it tries to find its subject in a host of issues such as spirituality, dysfunctional families and euthanasia. The film seems to want to push every button imaginable. Writer-director Lodewijk Crijns has had an enviable record of documentary filmmaking but his first feature film ultimately staggers under the weight of its own ambitions. —CHRISTOPHER WIEBE

Devil's Island • Sat, Apr 1, 7pm • Princess II It's the 1950s and the U.S. Army is leaving its barracks in Iceland. Middle-aged Gogo marries a GI and follows him home, leaving behind her parents and three teenaged children to live in the abandoned camp. Her son Baddi pays her a visit, then returns home to the poor community as an Elvis-worshipping asshole, ruling the family home with a flick of his Zippo and a rev of his flashy car. His dumb-founded grandparents continue to fawn over his every need as brother Danni sleeps in the closet and dreams of the pretty girl down the lane.

With the drunken, shot-putting strong man on one side of the road and Baddi's sneering, Bible-toting grandmother on the other, the world of *Devil's Island* may be too full of colourfully kooky characters for its own good. Grandma in particular can really grate, and the drunken young louts whose presence she tolerates in her home every other night make an overwhelming argument for obligatory military service. But the film does have many fun moments, and Gisl Halldorsson and Baltasar Kormakur (as Grampa and Baddi) are excellent. When the dust settles and Baddi shifts his allegiance from Elvis to Jim Reeves, a sadness drifts across the gloomy landscape, and a surprising catharsis takes place. —JOSEF BRAUN

East-West (Est-Ouest) • Sat, Apr 1 • Garneau France's entry this year in the Oscar race for best foreign film, *East-West*, was directed by Régis Wargnier of *Indochine* fame. That Oscar-winning film was notable for its brilliant depiction of the violent changes which carved Indochina out of colonial rule and demonstrated Wargnier's ability to set a personal narrative against sweeping historical events. But with *East-West*, which documents the plight of expatriates in adjusting to the post-World War II Soviet Union, Wargnier's control is not as confident.

East-West is a sort of would-be *Doctor Zhivago*; it tells the true tale of an idealistic young doctor (Oleg, Menchiko) and his French bride (Sandrine Bonnaire) who return to the Soviet Union to take up residency after living in France. They begin to question their decision as they experience interrogations, shared dwellings and suspicious neighbours who turn on them. As their marriage begins to disintegrate, the wife rebels. Wargnier's time lapses and pace lags stretch the audience's patience with a brief turn by *Indochine*'s leading lady, the exquisite Catherine Deneuve, as the wife's saviour the only element that lives up the proceedings. For communist bashers only. —NICHOLAS SPILLIOS

SEE NEXT PAGE

Bill Evans

Continued from previous page

they're just gorgeous to look at. You know, he's said his favourite filmmaker is John Ford. He's like the Iranian John Ford.

PM: Are there some other films in the festival that audiences should keep an eye out for, or that you're hoping are able to attract some attention?

BE: Well, we've got a real mix. There are blockbusters like *The Legend of 1900* [the latest film by *Cinema Paradiso* director Giuseppe Tornatore] and *East-West*, which was nominated for Best Foreign Film this year at the Oscars. And there are some new films from cult directors like Aki Kaurismäki's new film, *Juha*, and Takeshi "Beat" Kitano's new one, *Kikujiru*. And we've got some crazy independent American films, like *Goat on Fire* and *Smiling Fish* and also the Jon Cryer film, *Went to Coney Island*.

PM: Our reviewer really enjoyed that one.

BE: Yeah, I was really surprised by it. It's a small film about two guys who go looking for their childhood friend who is now living as a homeless person, a paranoid schizophrenic, and they try to help him out. It's just a very simple "afternoon at the beach" kind of film. It arrived sort of out of the blue, just in the mail after we did a call for submissions. I'd never heard of it, I didn't know Jon Cryer was still involved in making films—but it's great to see he's been able to go back to this kind of independent thing after being spat out by the Hollywood star system.

PM: When these movies you've

chosen actually get screened, do you want to watch them again with an audience?

BE: Yeah, I do, especially films like *Johnny and Rollercoaster*, that I'm hoping will attract a younger audience. I think people who take a chance on seeing these movies will really be rewarded, so yeah, I am curious to see what kind of buzz will happen when they hit the screen.

PM: Do you remember the first movie you ever saw?

BE: That's a good question.... I remember being scared out of my wits at *Snow White*. The first film that ever made me really kind of think was *Dr. Strangelove*—I just remember that image of Slim Pickens on the bomb, waving his cowboy hat. That's an image that was ingrained on my brain from a very early age.

PM: Movies seem like such a terrible investment—there are so many movies out there, they're so expensive to make, even a small one, and there seems to be so little chance for them to be seen or make their money back. What makes people want to make movies?

BE: Well, the people I talk to who come to the festival just seem to have this need to interact with an audience. And it's not just a "Look at me, look at me, look at me!" kind of thing; they genuinely want to provoke a discussion or a dialogue. They want to challenge people; they want to excite people to do the same thing that they're doing. It's like an evangelical wave of young filmmakers coming up, most of whom haven't gone to film school or anything like that, but saying, "Hey, man, I did this. You can, too." ☺

Dunnison knows his Stuff

The man who would "B king"

By JOSEF BRAUN

James Dunnison's feature film debut, *Stuff*, is at once a finely crafted work by a budding auteur and a workout for avid addicts of campy B-movies. It's a difficult picture to categorize—even summarizing the plot would be unfair, because its plot is completely ridiculous. There are moments when the viewer suspects Dunnison is being satirical, but the film's aesthetic blurs the line between send-up and homage so that you can never be sure.

"Certainly it's a film that doesn't take itself very seriously, and that was a very conscious decision from the outset," explains Dunnison. "A hell of a lot of thinking and preparation went into the actual composing of the frames, and the performances were rehearsed for, like, two months before we went to camera—it was really thoroughly thought through. But at the same time, there was a sense of fun because the story lent itself to that. It was just sort of the general spirit of the project. You know, it is a very cheeky, often ironic film and I think it gets away with it.... I think it gets away with a lot of shit. [Laughs.]"

Dunnison's approach could be compared to free jazz in the way he allows careful study and preparation to give way to a free flow of artistic creation. "Some of the best scenes are the ones that we improvised,"

he says. "I'm really into preparing, even to the point of being a control freak. But I generally find that what you see with the best directors is that their work has a looseness that comes from knowing what they're doing so thoroughly and clearly that they bring a kind of freedom to the process that ends up getting projected on the screen."

The miracle of life... and digital video

Key to the film's aesthetic is the fact that it was shot entirely on digital, perhaps the first Canadian feature of which this is true. "I bought a digital video camcorder to record the birth of my daughter," Dunnison says.

"That was about two years ago, and I was so blown away by the quality of the images—it didn't look like video at all to me. It didn't look like film, either; it looked like something really gorgeous that was sort of in-between, but sort of had the image, the resolution and saturation of colour that film has, or even better. After I started screwing around with it, I got really excited and made a short film called *Crack Doll House*. I made it for about \$300. We shot it in a day, it took me about a week to edit it and it went on to win the grand prize at the Cabbagetown Film Festival. I decided it was a good enough format to go ahead and make my first feature on, and if I didn't make it cheaply on a format like digital, it probably would have never happened."

The script was co-written by Dunnison with his then-spouse Rebecca, who, being the former lead singer of Lick the Pole, was featured in Bruce MacDonald's *Hard Core Logo*. Her relationship with MacDonald led to his seeing a rough cut and signing on as executive producer.

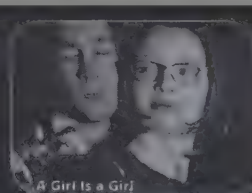
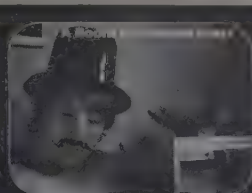
A Danger to others

Another key figure in the film's outcome was Deadly Snakes band member Max Danger, who plays the lead role of Philip. "I think we saw over 1,000 people for the main role, basically every single actor in Toronto who was non-union, and when we saw Max, he was just the part. He walked in the door and we both gasped. I mean, he still had to go through a lot of shit to get it, 'cause I kept pushing him and pushing him. I wasn't sure, 'cause he was so young, if he could actually pull it off emotionally. But man, did he ever come through, and as you know, it's a very delicate story. But I also think that he brought something to it that was very unique and special. Part of it is just his charisma, you know, he's an enormously charismatic kid."

Dunnison, whose influences range from Luis Buñuel to Lars von Trier's *The Kingdom* to Wong Kar Wai's *Chungking Express*, wants to continue exploring the ongoing developments of digital filmmaking. He has plans to direct a new script by Rebecca Dunnison called *Lucky Ho*, a "kung fu prison chick flick." ☺

Stuff

Directed by James Dunnison • Sat, Apr 8, 9:30pm • Princess II



Reviews

Continued from previous page

Went to Coney Island on a Mission from God... Be Back By Five • Sat, Apr 1 • Princess Many filmmakers have set out to be the Voice of Generation X, hoping to capture the malaise of a generation whose accomplishments, job prospects and cultural identity have all been overshadowed and destroyed by the insurmountable power bloc of the Baby Boomers. Richard Schenkman's film *Went to Coney Island...* may have an unwieldy title, but its effort to speak for the disillusioned generation is much more successful than most.

Schenkman's dialogue lies somewhere between the sculpted, artful wordplay of David Mamet and the punchy pop-cultural speech of Woody Allen. It's the perfect blend to convey the feelings of characters who have the gnawing suspicion that they haven't lived up to their parents' legacy. High production values aside, what separates this film from other Gen-X pieces is that it moves beyond whining, and examines its characters' deep-seated need to re-evaluate the concept of what is "successful."

I'd go so far as to say that *Went to Coney Island...* is one of the best films of the year. It's well-made, funny, intelligent and sad. —OLAV ROKNE

Yara • Sun, Apr 2, 9:30pm, Princess II • Tue, Apr 4, 9:30pm, Princess Yara follows the strange journey of a young Turkish German, who, against her will, is returned to her homeland by her father. Hulya is full of anger. She escapes her uncle's isolated home and the first half of the film follows her attempts to find passage to Germany. Her angelic face, erratic behaviour and lack of money bring her into contact with a variety of characters who—as in all good road stories—dictate the nature of her path. One particularly magical scene has her spending the night in a shack by the train tracks with a group of vagrant little boys who chain smoke and laugh as she sings them German songs by the fire.

The second half makes a jarring shift when she is incarcerated and put into a Turkish asylum. But it's in these sequences that Yara delves deeper into psychological detail. Writer-director Yilmaz Arslan's film is harsh and uncompromising in its depiction of unstable Hulya's struggle for cultural identity and her growing knowledge of cruelty. Jurgen Jurgens' photography, whether capturing a busload of Turks in prayer or dust rising behind a group of shepherds, is stunning in its use of different forms of natural light.

Yara maintains a sense of realism while using subtle metaphors and stark dream sequences to depict the elusive anxiety of homelessness. —JOSEF BRAUN

Rollercoaster • Mon, Apr 3, 9:30pm • Princess Five teenagers pull into the empty parking lot of a closed amusement park. "You drive like my grandmother shits," says one of them. Noticing the lack of damage done to the borrowed vehicle during the trip, they drunkenly kick the hell out of it before moving onto the park grounds to destroy more property and coerce the security guard into letting them use the rides. They're all pals from the same group home, and if their behaviour sounds especially reckless, that's because two of them—Darren and his pregnant girlfriend Chloe—have decided to come to this unusual setting for one last hurrah before committing suicide together.

Director-writer Scott Smith faced himself with a daunting task in trying to capture the mindset of those who would enter a suicide pact. The actors turn in convincing performances, the photography is edgy and the general feeling of anger and confusion is tangible, but *Rollercoaster* still seems to be missing the deeper feelings that lie underneath its characters' actions. Questions of loyalty, hope and sexual identity are all introduced, yet, perhaps labouring under the perception that these kids are unable to articulate their feelings, *Rollercoaster* never really lets you inside them. Smith bravely enters their world and avoids false niceties, but he doesn't involve us in the real struggle of the situation he's chosen to

depict. *Rollercoaster* simply verifies what we already know: that for those left behind, there never really is an answer. —JOSEF BRAUN

A Room for Romeo Brass • Tue, Apr 4, 7pm • Princess Romeo and Gavin are two 12-year-old neighbors and chums. They befriend a nutbar named Morell who has the hots for Romeo's big sister and spouts a lot of goofy stories about crop circles and fighting evil entities. At first, wacky Morell amuses the lads, but eventually he drives a wedge between them, monopolizing Romeo's attention while Gavin undergoes surgery for a serious back problem. Living in a Midlands housing project, tensions are cramped all the more as Romeo's unreliable father decides to park his van out back until his family agrees to patch things up.

Driven by a slick visual style and a soundtrack featuring the Specials, Beck and Beth Orton, director Shane Meadows' follow-up to *Twentyfourseven* is an odd but easy-to-take slice of British kid's life. The events seem fairly random until Morell, whose eccentricities are somewhat lacking in honesty, begins to dominate the action. (Don't get too built up about seeing Bob Hoskins' performance as Gavin's home teacher, by the way; if you blink, you'll miss it.)

Meadows brings a cool objectivity to the film's humorous moments as well as its more sinister developments, and

the two young leads turn in wonderfully alive performances. —JOSEF BRAUN

New Waterford Girl • Tue, Apr 4, 7:30pm • Garneau New Waterford Girl makes use of the enduring theme of the small-town adolescent who desperately wants to escape to the big city. Growing up in Cape Breton in the mid-1970s, Mooney Pottie (Liane Balaban) is an outsider. She wears baggy sweaters, reads books in the cemetery and gives histrionic class presentations on the menace of "coal lung." The Catholic residents of New Waterford are, as one would expect, quirky and provincial, while the booze-addled teenagers are preoccupied with sex. Egged on by the feisty new girl in town, Mooney decides to use the shame of teenage pregnancy as her ticket to New York.

The film is as unpolished and breezy as its setting but its exploration of the claustrophobic small community is ultimately winning. The runaway star of the production is first-time actress Liane Balaban, who delivers an exceptionally rich performance in the lead role. That said, the real strengths of the film are the strong supporting cast—including Mary Walsh and Nicholas Campbell (*DaVinci's Inquest*)—and the seductively bleak Nova Scotia landscape. —CHRISTOPHER WIEBE

Smith's film is a Rollercoaster of emotions

Director imagines a suicide pact in an old amusement park

By JOSEF BRAUN

With his first film, *Rollercoaster*, Vancouver writer-director Scott Smith found himself revisiting the world of troubled adolescence. Of the film's six characters, five are teenagers who all live at the same group home. Chloe, the sole girl among them, is pregnant and she and boyfriend Darren decide that suiciding as a couple might be their best option, given that they don't want to bring a baby into this world, and neither seems especially happy to be in it themselves. They decide to spend their last day at Wonder World, a closed amusement park, and bring two friends and Darren's little brother Justin along on the outing.

"I've been fascinated by the proliferation of teen suicide pacts," says Smith. "I've been kind of obsessed with this strangeness of doing it as a group and the bond that it created. There's something very tragic and brotherly about that."

With the prospect of suicide looming over the bulk of the film's action, Smith invites the viewer to focus on each step of his characters' journey. Not that doing so necessarily leads to clear conclusions. "I don't know that I ever found an answer," Smith says, "and I'm still sort of having constant revelations about that time of adolescence. I'm still learning things about childhood and the loss of childhood, childhood being a place where we play and where we learn our social skills and learn to create and all kinds of things, and seeing that as a smaller and smaller period of time now. Most

kids lose their childhood much earlier than they did in the past, and in many ways the film becomes an homage to that. So it changes for me all the time. In terms of answers, mostly it came down to self-love and seeking love elsewhere when you couldn't find it within yourself."

I was a teenage cast member

The film's cast proved as vital to the creative process as they were to its execution. "Speaking to the cast about their lives, I was reminded again about what it was like to be a teenager," Smith says. "We didn't do much rehearsal, but we spent a lot of time together before we shot, just talking about relationships and events in our own lives, and I think in that conversation we both learned something not about what we were doing, but about the importance of relationships in your life at any point in time. Certainly having five living, breathing teenagers who are all going through various things at the time was hugely influential. If not contributing to the story, certainly to the emotional honesty of what we were doing."

"The other thing I learned from them," Smith continues, "was how celebratory that time of life also is. We always joke about teenagers having no sense of consequence, but I think that comes out of a real need to search and learn and experience before you become kind of jaded and socialized. I learned a lot about how to maintain that curiosity that tends to get beaten out of us."

Carny rubble

By setting *Rollercoaster* exclusively in and around the abandoned Vancouver amusement park, Smith fashions a scenario that allows his characters



Rollercoaster director Scott Smith explores life on the wrong side of the tracks

to be examined in a unique, isolated context. This setting was integral to Smith's vision of the film all along, the idea, he says, "that this landscape could act as a great metaphor for the period of adolescence I'm interested in. From there, it was about trying to join these two ideas,

an exploration of adolescence and using that landscape as a backdrop.

"We shot in high speed 35 mm during the day to get this hard feel to the park," Smith continues. "We didn't want anything to look soft. We really wanted the audience to feel like a sixth member of the

group and not appear condescending. I wanted the film to feel like a ride—that's the volatility of being a teenager." ●

Rollercoaster
Directed by Scott Smith •
Mon, Apr 3 • Princess

LOCAL HEROES International Film Festival - Edmonton, AB SCHEDULE OF SCREENINGS AND EVENTS								
TIME	FRI MARCH 31	SAT APRIL 1	SUN APRIL 2	MON APRIL 3	TUES APRIL 4	WED APRIL 5	THUR APRIL 6	FRI APRIL 7
9:00 AM						KEEPING THE HERO LOCAL (Varscona - Rutherford Rm)	DIGITAL VERITE (Varscona - Rutherford Rm)	THE BARE WALLET PROJECT (Varscona - Rutherford Rm)
1:00 PM	BOUNCE CARBON (Princess 1, Family)	THE WHITE ROOM (Princess 1, Family)	THE WHITE ROOM (Princess 1, Family)					
2:00 PM						VIA COM SHOWCASE OF CANADIAN SHORTS - I (Princess 2)	VIA COM SHOWCASE OF CANADIAN SHORTS - II (Princess 2)	VIA COM SHOWCASE OF CANADIAN SHORTS - III (Princess 2)
3:30 PM	THE CHINESE (Princess 1)	JESUS IS A PALESTINIAN (Princess 2, New Voices)	SIMON THE MAGICIAN (Princess 1)	THE CHINESE (Princess 1)				
4:00 PM								
7:00 PM	THE LEGEND OF 1900 (Princess 1, Global)	GOAT ON FIRE... (Princess 1, New Voices)	THE LEGEND OF 1900 (Princess 1, Global)	THE LEGEND OF 1900 (Princess 1, Global)	A ROOM FOR ROMEO BRASS (Princess 1, Global)	A GIRL IS A GIRL (Princess 1, New Voices)	THE LEGEND OF 1900 (Princess 1, Global)	THE LEGEND OF 1900 (Princess 1, Global)
7:30 PM	THE LEGEND OF 1900 (Princess 1, Global)	GOAT ON FIRE... (Princess 1, New Voices)	THE LEGEND OF 1900 (Princess 1, Global)	THE LEGEND OF 1900 (Princess 1, Global)	A ROOM FOR ROMEO BRASS (Princess 1, Global)	A GIRL IS A GIRL (Princess 1, New Voices)	THE LEGEND OF 1900 (Princess 1, Global)	THE LEGEND OF 1900 (Princess 1, Global)
9:30 PM	THE LEGEND OF 1900 (Princess 1, Global)	GOAT ON FIRE... (Princess 1, New Voices)	THE LEGEND OF 1900 (Princess 1, Global)	THE LEGEND OF 1900 (Princess 1, Global)	A ROOM FOR ROMEO BRASS (Princess 1, Global)	A GIRL IS A GIRL (Princess 1, New Voices)	THE LEGEND OF 1900 (Princess 1, Global)	THE LEGEND OF 1900 (Princess 1, Global)

Reviews

Continued from page 17

A Girl Is a Girl • Wed, Apr 5, 7pm • Princess Hey, moviegoer. If you're looking for a series of meaningless, barely interrelated sex scenes and awful dialogue, you could watch *A Girl Is a Girl*. On the other hand, you could just rent porn. I'd recommend the porn, because then you'd at least be honest with yourself.

A Girl Is a Girl is, to put it bluntly, awful—a series of encounters between the lead character, Jack, and a string of stock-character girlfriends. The movie is ugly, squalid, badly paced, badly edited and ultimately pointless. The film's creator, Reginald Harkema, is an editor making his directorial debut, but he has turned out the kind of narcissistic, navel-gazing ego trip that the world of independent film already has a surplus of.

The movie is divided evenly in quarters, as Jack first goes out with Clarissa, then has sex with her. Next he goes out with Karen and has sex with her. Then he goes out with Lisa and has sex with her. Finally (and here's where the story gets interesting) he goes out with

Laura, and has sex with her.

Throughout the film, men are depicted as boorish slobbers unable to think with anything above the waist, while women are depicted as cockteases who use their beauty as a tool for control. *A Girl Is a Girl* is boring, depressing, sexist trash disguised as Godardian art. —OLAV ROKNE

The Book That Wrote Itself • With 237 and In Between • Wed, Apr 5 • Garneau Move over Orson Welles and make way for Irish actor-writer-producer Liam O'Mochlan. He isn't a name yet, but on the basis of *The Book That Wrote Itself*, he's definitely an indie talent in the making. His film, shot with a digital hand-held camera, is an audacious, bold, courageous and also quite funny spoof of the world of independent filmmaking, first-time novel writers and film festivals. And at a brisk 70 minutes, it makes its points and finishes before it wears out its welcome.

O'Mochlan's hero is Vincent, an everyman on a quest to prove that his book *The Daughter of Conn*, which is set in the Ireland of 200 years ago, has contemporary relevance. He hires Aisling, a video producer, to document his journey as he lives out his work,

romancing her along the way. His confidence brings him face to face with a slew of celebrities at the Venice Film Festival including Kenneth Branagh, Melanie Griffith and George Clooney, all of whom participate unknowingly in the charade. Yes, it's amateurish and very low-budget, but also fresh. The clashes between Vincent and his video partner over their different views on film production—she wants to produce a documentary about him, having become a disciple of the French New Wave movement—are very entertaining. At last: an independent filmmaker who can laugh at himself. —NICHOLAS SPILLIOS

Cheerful Tearful • Wed, Apr 5 • Princess II Donna Brunsdale's *Cheerful Tearful* follows a few days in life of an ordinary twentysomething named Joan. And it follows her in excruciating detail. She brushes her teeth. She washes her hair. She orders a sandwich at the deli. She buys groceries. She swears at careless drivers on her way to work. She talks on the phone to her friend.

The press kit says the film "[looks] at the minutiae of everyday life, not in a warm way but with humour at the triteness of it all." Well, there's minutiae and

triteness here a-plenty. But humour? No—I guess I just don't possess the necessary *schadenfreude* to laugh at the fact that Joan's life isn't very exciting.

The film fails because it takes the wrong strategy. Joan is already a sympathetic character—Brunsdale's attempt to create sympathy for her by showing the futile routine of life is not only unnecessary, it's counterproductive. Familiarity breeds contempt; showing Joan wrestling with her emotions over her non-committal boyfriend is interesting and sympathetic; showing her washing her hair is dreadfully boring and sympathy-destroying.

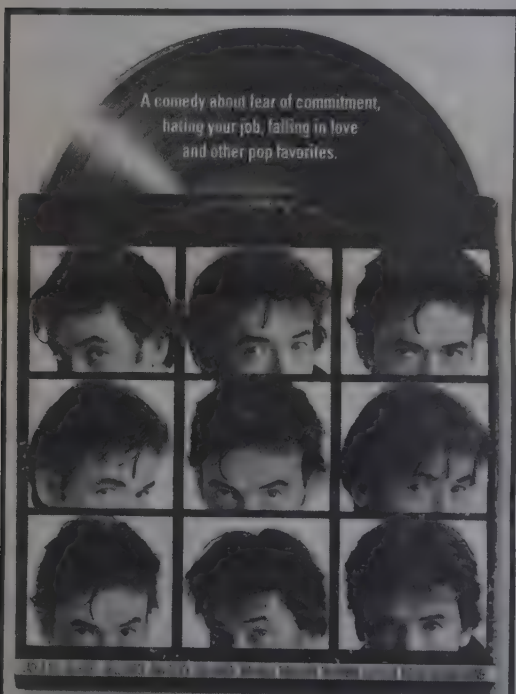
Still, there's a patina of redemption about the film, born of Joan's intrinsic optimism. I wish the film had been different, but I'm not sorry I watched it. Given press-kit descriptions like "The tone moves between the comic and the melancholy, maintaining an ambivalence towards drawing conclusions," I knew there wouldn't be any car chases or steamy love-making in *Cheerful Tearful*—but it could and should have been uneventful without being interminable. —DAVID GRÖNNSTAD

Juiced • Thu, Apr 6, 7pm (Princess

II) Watching *Juiced* is a bit like trying to focus on a rapidly bouncing yo-yo. Just when I was ready to discount Ottawa indie filmmaker Katie Tallo's debut feature—a mockumentary about a typical day for waitress Syd at a diner called Ted's Place—it started hitting me with a series of laugh-out-loud lines. Unfortunately, when I was convinced this genuinely funny string of phrases would be enough to carry the film, it sunk back into cliché: asides to the camera, annoying stereotypes and *Degrassi Junior High*-style tension.

If you can get around the formulaically picky, allergic, stuttering, slutty and nerdy customers Syd and her Canadiana-quirky colleagues have to deal with, there is some original stuff in *Juiced*. "You were lucky. You got out of this business, you got a job at Revenue Canada," Syd tells an increasingly drunk friend. "We're from Toronto," an existentialist declares irrelevantly as she and her tablemate discuss the filmic arts. "It's plain English. It says 'Wait.' I guess it should say 'Wait to be seated, fuckheads!'" a waitress says in exasperation.

Tallo shows talent and timing by coming up with these gags. But there's not enough in between for a smooth ride. —DAN RUBINSTEIN



John Cusack High Fidelity

TOUCHSTONE PICTURES PRESENTS A WORKING TITLE FILMS PRODUCTION A DOUSTAR FILMS/NEW CRIME PRODUCTIONS STEPHEN FREARS FILM JOHN CUSACK "HIGH FIDELITY" JACK BLACK LYSA BONEY JUELLE CARTER JOAN CUSACK SARA GILBERT OWEN MUCALE TODD LOVISO LUI TAYLOR NATASHA GREENSON WAGNER HOWARD SHORE JOHN CUSACK D.V. EVINCENTS STEVE PINK MICHE NEWELL ALAN GREENSPAN LYSA CUSACK TIM DEWAY HODO SHIMMERS WICK HOBBS D.V. EVINCENTS STEVE PINK JOHN CUSACK SCOTT ROSENBERG STEPHEN FREARS

SUBJECT TO CLASSIFICATION **STARTS FRIDAY!** CHECK THEATRE DIRECTORIES FOR LOCATIONS AND SHOWTIMES

Alternative Video Spot

Locally Owned and Operated

Check out these
LOCAL HEROES
directors
on video:

**PUMP UP
THE VOLUME**
Dir: Allan Moyle

KISS OR KILL
Dir: Bill Bennett

**MANUFACTURING
CONSENT**
Dir: Peter Wintonick

PARIS, FRANCE
Dir: Jerry Ciccoritti

TASTE OF CHERRY
Dir: Abbas Kiarostami

**IN THE HEAT
OF THE NIGHT**
Dir: Norman Jewison

FIREWORKS
Dir: Kitano "Beat" Takeshi

LA PROMESSE
Dir: Luc & Jean-Pierre Dardenne

Passes for the Local Heroes
Film Festival available
at both Alternative Video
Spot locations:

1.

10050 - 82 Ave.
ph. 439-2233

2.

#2, 9028 Jasper Ave.
ph. 429-2232



<http://www.compusmart.ab.ca/altvid/>

FILM Weekly

NEW THIS WEEK

The Bells of St. Mary's (EFS) Bing Crosby and Ingrid Bergman star in director Leo McCarey's 1945 sequel to *Going My Way*, in which Father O'Malley butts heads with willful nun Sister Benedict over how to run his new parish. **Mon, Apr 3, 8pm; Provincial Museum Auditorium; 102 Ave & 128 St**

Black and White (CO) Brooke Shields, Robert Downey Jr., Elijah Wood, Method Man and Mike Tyson lead an eclectic cast in *Two Girls and a Guy* director James Toback's kaleidoscopic, mostly improvisational examination of race relations in America.

Calendar (M) Atom Egoyan (who also directs) and Arsinée Khanjian star in this 1993 drama about a photographer, on assignment in Armenia, who loses his wife to their driver and guide. **Fri, Mar 31, 7pm, Sat, Apr 1, 9pm; Zeidler Hall, The Citadel**

High Fidelity (CO, FP) John Cusack, Jack Black, Tim Robbins and Iben Hjejle star in *The Snapper* director Stephen Frears's adaptation of Nick Hornby's novel about a record-store owner who is forced to finally put his adolescent hangups behind him when he tries getting back together with his ex-girlfriend.

Local Heroes Festival (CA, P, P2) A selection of innovative out-of-the-mainstream films from Canada and around the world, including gala presentations of Krzysztof Zanussi's *In Full Gallop*, Allan Moyle's *New Waterford Girl* and Abbas Kiarostami's *The*

Wind Will Carry Us. [Consult page 18 for full schedule.]

The Long, Long Trailer (EFS) Lucille Ball and Desi Arnaz star in *Gigi* director Vincente Minnelli's 1954 comedy about a newlywed couple whose honeymoon trip is complicated by their dream vehicle, an impossibly long trailer. **Wed, Apr 5, 1:30pm; Provincial Museum Auditorium; 102 Ave & 128 St**

A Moment of Innocence (M) *The Cyclist* director Mohsen Makhmalbaf's 1996 film, in which the director attempts to relive a moment from 20 years in his past when he tried to wrestle a gun away from one of the Shah of Iran's policemen. In Farsi with English subtitles. **Fri, Mar 31, 9pm; Sun, Apr 2, 7pm; Zeidler Hall, The Citadel**

The Road to El Dorado (CO, FP) The voices of Kenneth Branagh, Kevin Kline and Armand Assante are featured in this animated adventure about two 16th-century men who find the lost City of Gold, where a scheming priest proclaims them to be gods.

Sick: The Life and Death of Bob Flanagan, Supermasochist (M) Kirby Dick's shocking, graphic 1997 documentary tells the story of cystic fibrosis victim Bob Flanagan, who used his own masochistic tendencies and the pain of his disease as fodder for a series of provocative performance-art pieces. **Sat, Apr 1, 7pm, Sun, Apr 2, 9pm; Zeidler Hall, The Citadel**

The Skulls (CO) Joshua Jackson, Paul Walker and Craig T. Nelson star in *Daylight* director

Rob Cohen's suspense film about an ambitious Ivy League student who joins a powerful secret campus society, only to find that his membership comes with dangerous implications.

FIRST RUN MOVIE

American Beauty (CO, FP) Kevin Spacey, Annette Bening, Chris Cooper and Mena Suvari star in director Sam Mendes's comic drama about a dissatisfied suburban husband who makes a dramatic decision to revitalize his life.

Boys Don't Cry (CO) Hilary Swank and Chloë Sevigny star in director Kimberly Peirce's fact-based film about Teena Brandon, the 21-year-old woman who posed as a man while living in a small town in Nebraska, only to be murdered when her actual gender is discovered.

The Cider House Rules (CO, FP) Tobey Maguire, Michael Caine and Charlize Theron star in *What's Eating Gilbert Grape?* director Lasse Hallström's adaptation of John Irving's novel about an orphan who becomes the protégé of a Depression-era abortionist.

Erin Brockovich (CO, FP) Julia Roberts, Albert Finney and Aaron Eckhart star in *The* *Limby* director Steven Soderbergh's lively, fact-based film about a sexy file clerk at a small law firm who spearheads a massive class action lawsuit against a gigantic power company.

Fantasia 2000 (SC) Classical compositions by Beethoven, Stravinsky, Gershwin and others provide the inspiration for this collection of short animated cartoons, an updated, IMAX version of Walt Disney's 1940 classic *Fantasia*

Final Destination (CO, GR) Devon Sawa and Ali Larter star in director James Wong's supernatural thriller about a group of teenagers who miraculously escape a plane crash, only to begin falling victim to a series of deadly freak accidents.

Girl, Interrupted (FP) Winona Ryder, Angelina Jolie and Whoopi Goldberg star in *Copland* director James Mangold's drama about a neurotic young woman's experiences in a mental institution during the late '60s. Based on the memoir by Susanna Kayser.

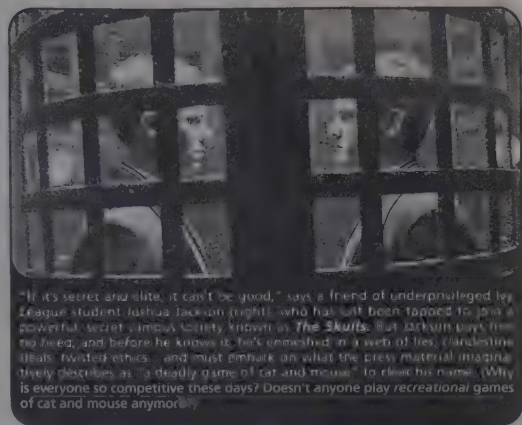
The Green Mile (CO) Tom Hanks, David Morse, Michael Jeter, James Cromwell and Michael Clarke Duncan star in *The Shawshank Redemption* director Frank Darabont's adaptation of Stephen King's novel about a 1930s prison guard who suspects one of his inmates may possess supernatural powers.

Grizzly Falls (CO) Bryan Brown, Tom Jackson and Daniel Clark star in director Stewart Raffill's family film, set in the Canadian Rockies in 1913, about a young boy who bonds with a female grizzly after she abducts him from his bear-hunting father and teaches him how to survive in the wild.

Hanging Up (CO) Diane Keaton (who also directs), Meg Ryan and Lisa Kudrow play three very different sisters coping with the impending death of their curmudgeonly father in this chick flick based on the autobiographical book by Delia Ephron.

Here on Earth (CO, GR) Leelle Sobieski, Chris Klein and Josh Hartnett star in director Mark Piznarski's teen romance about a small-town girl whose affections are torn between her lifelong boyfriend and a rich boy doing community service in town over the summer.

Kirikou and the Sorceress (CO) Director



Michel Ocelot's animated film, based on a West African folktale, tells the story of a very small boy's efforts to free his village from the tyrannical rule of a cruel sorceress. With music by Youssou N'Dour.

Mission to Mars (CO, FP, GR) Tim Robbins, Gary Sinise and Don Cheadle star in *Mission: Impossible* director Brian De Palma's science fiction adventure about a team of astronauts who find more than they bargained for when they attempt to resell the sole survivor of the first manned expedition to Mars.

My Dog Skip (CO, FP, GR) Frankie Muniz, Kevin Bacon and Diane Lane star in director Jay Russell's sweet-natured tale about a boy's misadventures with his beloved dog while growing up in Mississippi during World War II. Based on the memoir by Willie Morris.

Mysteries of Egypt (ESSC) Director Bruce Neilbaur's IMAX documentary about archaeological investigations into ancient Egypt.

The Ninth Gate (CO, FP) Johnny Depp, Lena Olin and Emmanuelle Bégin star in *Rosemary's Baby* director Roman Polanski's occult thriller about a rare book dealer who is hired to track down a set of books supposedly written by Satan himself.

Pitch Black (FP) Radha Mitchell, Corie Hauser and Vin Diesel star in *The Arrival* director David Twohy's efficient sci-fi thriller about a spaceship crew marooned on a distant planet populated by vicious nocturnal predators.

Romeo Must Die (CO, FP, GR) Jet Li, Aaliyah and Delroy Lindo star in director Andrzej Bartkowiak's martial-arts updating of *Romeo and Juliet* revolving around a forbidden romance between a man and a woman on opposite sides of an African-American/Asian gang war.

The Sixth Sense (CO) Bruce Willis and Haley Joel Osment star in *Wide Awake* director M. Night Shyamalan's eerie film about a child psychologist who tries to uncover the truth about a terrified eight-year-old boy's paranormal visions.

Snow Day (CO, FP) Chevy Chase and Chris Elliott star in director Chris Koch's kiddie comedy about a group of children whose school is snowed in and who hijack a snowplow in

order to prevent classes from resuming.

The Straight Story (CO) Richard Farnsworth, Sissy Spacek and Harry Dean Stanton star in *Blue Velvet* director David Lynch's lyrical film, based on the true story of 73-year-old Alvin Straight, who in 1994 drove a riding lawn mower hundreds of miles from Iowa to Wisconsin in order to visit his estranged brother.

The Tigger Movie (CO, FP) The lovable, hyperactive tiger searches the Hundred Acre Wood for his family tree in this animated feature based on the characters created by A.A. Milne.

What Planet Are You From? (CO) Gary Shandling, Annette Bening, Greg Kinnear and John Goodman star in *The Birdcage* director Mike Nichols's sci-fi comedy about an alien who gets an education in human sexual relations after coming to our planet on a mission to impregnate an Earthwoman.

Whatever It Takes (CO, FP) Shane West, James Franco, Jodi Lyn O'Keefe and Marla Sokoloff star in *Triffin* director David Rayn's teen-flick adaptation of *Cyrano de Bergerac*, in which a shy nerd and his jock friend hatch a plot to woo their respective dream dates.

The Whole Nine Yards (CO, FP) Bruce Willis and Matthew Perry star in *My Cousin Vinny* director Jonathan Lynn's comedy about a hit man whose move to the suburbs as part of the Witness Protection Program upends the lives of his uptight neighbours.

LEGEND

CO: Cineplex Odeon, 444-5468

EFS: Edmonton Film Society, 439-5285

ESSC: Edmonton Space & Science Centre IMAX, 452-9100

FP: Famous Players

GA: Garneau Theatre, 433-0728

GR: Grandin Theatre, 458-9822

M: Metro Cinema, 425-9212

P: Princess Theatre, 433-0728

P2: Princess II Theatre, 433-0728

SC: SilverCity IMAX, Famous Players

WEM 484-8581

90's Suite: Best of the Indies



SICK: The Life & Death of Bob Flanagan, Supermasochist
Sat. 7 pm
Sun. 9 pm

"A remarkable film"
- Village Voice

Atom Egoyan's Calendar
Fri. 7 pm
Sat. 9 pm

"A flat-out masterpiece"
- Chicago Reader



A Moment of Innocence
Fri. 9 pm
Sun. 7 pm

"Delicate, funny and touching by turns... slyly witty"
- Variety

metro
CINEMA

All Metro screenings are held at Zeidler Hall in the Citadel Theatre, 9828 - 101 A Ave. For more information, call 425-9212.

FAMOUS PLAYERS

SHOWTIMES EFFECTIVE:
FRI, MARCH 31-THU, APRIL 6, 2000.

PARANORMAL ACT
GIRL, INTERRUPTED (14A) THX Course language.
Fri Mon Tue Wed Thu 7:00 9:30 Sat 12:30 7:00 9:30
Sun 2:00 4:30 6:30 9:30

SILVERLIN
THE WHOLE NINE YARDS (14A) THX
3:20 7:50 Lanshow 10:50

THE TIGGER MOVIE (G) THX 12:50

SNOW DAY (PG) THX 2:10

MY DOG SKIP (G) THX 2:50 4:30

AMERICAN BEAUTY (18A) THX Disturbing content.
12:40 3:20 6:30 9:30

FANTASIA 2000 (2D) (G)
12:30 2:15 4:00 5:40 7:20 9:00 Lanshow 10:45

MISSION TO MARS (PG) THX Fri Sat Mon Tue Wed Thu
3:40 6:40 9:40 Sun 6:40 9:40

ROMEO MUST DIE (14A) THX Violence throughout.
1:10 4:10 7:10 10:10 Fri Sat Sun Tue Wed Thu 1:40 4:40
7:40 Thu 1:40 4:40 Lanshow 11:10 10:40

PITCH BLACK (14A) THX
Course language. Fri Sat Mon Tue Wed Thu 5:00 8:00 Sun 5:00
Lanshow 1:00

HIGH FIDELITY (14A) THX Fri Sat Mon Tue Wed Thu
9:30 12:30 7:30 Sun 12:30 4:30

THE ROAD TO EL DORADO (PG) THX
12:30 2:30 4:30 6:30 8:30 10:30 12:30 Sun 4:30 10:30

WWW.WRESTLEMANIA 2000 (STC) THX Sun 6:30

WHATEVER IT TAKES (14A) THX 1:50 4:50 6:55 9:50

\$5.00 MATINEES DAILY!
(AT PARTICIPATING THEATRES)
(at performances prior to 6:00 pm)
EXCEPT SATURDAY, SUNDAY AND STATUTORY HOLIDAYS

WESTWIND STAR
AMERICAN BEAUTY (18A)*
Disturbing content. Mon Tue Wed Thu 7:20 10:10
Fri Sat Sun 1:30 4:20 7:20 10:10

ERIN BROCKOVICH (14A) *Mon Tue Wed Thu 7:00 10:00
Fri Sat Sun 1:00 4:00 7:00 10:00

SNOW DAY (PG) *Fri Sat Sun 7:45

THE CIDER HOUSE RULES (14A)* Mature theme. Mon
Tue Wed Thu 7:10 9:50 Fri Sat Sun 6:10 9:50

ROMEO MUST DIE (14A)
Violence throughout. Mon Tue Wed Thu 6:45 9:40
Fri Sat Sun 1:15 3:45 6:45 9:40

GATEWAY 8
20 Ave. Edmon. Tel. 434-8977

AMERICAN BEAUTY (18A)*
Disturbing content. Mon Tue Wed Thu 6:50 9:20
Fri Sat Sun 1:20 4:50 6:50 9:20

MY DOG SKIP (G) *Fri Sat Sun 1:35 2:45

THE WHOLE NINE YARDS (14A)
*Mon Tue Wed Thu 6:55 9:15 Fri Sat Sun 2:55 6:55 9:15

THE TIGGER MOVIE (G)
*Fri Sat Sun 2:50

MISSION TO MARS (PG) *Mon Tue Thu 7:00 9:40
Fri Sat Sun 1:55 4:30 7:00 9:40

ROMEO MUST DIE (14A) Violence throughout.
7:10 9:15

HIGH FIDELITY (14A)
*Mon Tue Wed Thu 7:15 9:40
Fri Sat Sun 1:30 3:15 9:45

THE ROAD TO EL DORADO (PG)
*Mon Tue Wed Thu 6:45 7:30 9:00 9:30
Fri Sat Sun 12:45 1:15 2:45 3:15 4:45 5:15 6:45 7:30 9:00 9:30

MOVIES 12
130 AVE. 50TH STREET 472-9774

Showtimes effective:
FRI, MARCH 31-THU, APRIL 6, 2000.

THE INSIDER 14A
Daily 1:00 4:15 7:45 Midnight Fri Sat only 11:15

THE HURRICANE 14A
Daily 1:00 4:15 7:45 10:00 Midnight Fri Sat only 12:15

BOILER ROOM 14A
Sat Sun 11:15 Daily 2:15 4:35 7:05 9:40
Midnight Fri Sat only 12:15

BEING JOHN MALKOVICH 14A
Course language. Sat Sun 11:40 Daily 2:10 4:35 7:35 10:05
Midnight Fri Sat only 12:15

THE TALENTED MR. RIPLEY 14A
Daily 1:55 4:50 7:50 9:55

SUPERHERO 14A
Sat Sun 11:20 Daily 1:55 4:50 7:30 9:45
Midnight Fri Sat only 12:10

THE SIXTH SENSE 14A
Sat Sun 11:20 Daily 1:55 4:30 7:20 9:45
Midnight Fri Sat only 12:20

STUART LITTLE PG
Sat Sun 11:30 Daily 1:55 4:30 7:20 9:45
Midnight Fri Sat only 11:40

SLEEPY HOLLOW 18A
Course language and horror. Sat Sun 11:35
Daily 2:15 4:40 7:15 9:35
Midnight Fri Sat only 12:05

WETLY (KINSHIP) 18A
Daily 9:30
Midnight Fri Sat only 12:00

THE WORLD IS NOT ENOUGH 14A
Sat/Sun 11:05
Daily 1:40 4:25 7:05 9:50
Midnight Fri Sat only 12:10

DEUCE BIGAL: HALE GIGOLO 14A
Course language, sexual content.
Sat Sun 11:30
Daily 2:15 4:50 7:40 10:10
Midnight Fri Sat only 12:15

Film Notes

I see famous people

Every year, the Oscar ceremony gets stranger and stranger. Remember last year, with that dance tribute to the Best Picture nominees, and one hapless dancer's left breast popping out of her costume during the tribute to *Saving Private Ryan*?

Rookie producers Richard and Lili Fini Zanuck promised a meaner, leaner, and shorter (last year's ran four hours, five minutes) ceremony this year, but it was not to be. First the post office lost the ballots, then the statues were stolen, then... the Oscars ceremony itself happened, and like a force of history, it was unstoppable, running four hours, nine minutes.

The Academy of Motion Picture Arts and Sciences handed out 20-some awards that night, but I think the ceremony itself should have a few categories, so without further ado, here are my picks for the best and the worst... well, okay, mostly the worst moments of The Night the Stars Come Out to Shine 2000.

Oddest fashion trend: No fewer than four starlets—only one of whom was nominated for an award—sporting utterly backless dresses. No word on whether Drew Barrymore (nice tattoo), Cate Blanchett, Nicole Kidman (you could almost see Down Under) or Chloë Sevigny (nice beauty spots; lose the boyfriend, 'cuz he's ugly and Harmony is a girl's name) were speaking to each other.

Best joke: "Welcome to Oscar 2000, or as ABC calls it, Regis's night off." It was Billy Crystal's first gag, and it was all downhill from there.

Best dumpster-diver: The classiest thing about Oscars 2000 was seeing Willie Fulgear, who retrieved all but three of the stolen statues, rewarded with a ticket to the ceremony. He went a little overboard with the top hat, mind you; I'd feel sorry for whoever was sitting behind him, but I'll save my sympathy for the person behind Erykah Badu.

Fifth-best unintentional irony: '60s protester Jane Fonda, in her celebrated Hollywood homecoming, made a verbal slip, saying, "It is my pleasure to prevent... uh, to present this honorary Oscar..."

Third-creepiest moment: Jack Nicholson and Lara Flynn Boyle bucked breakup rumours by showing up together. I'm sorry, I just can't see it... or, more precisely, when I try to visualize it, I pass out.

Most exciting moment: When Dan Kepling, subject of the best documentary short *King Gimp*, literally fell out of his wheelchair, flailing his arms and legs in joy over the win. For a second I thought he was going to run up onstage and ruin everything.

Most suspenseful element: No, it wasn't waiting to see whether Annette Bening would beat Hilary Swank for best actress; it was waiting to see whether Annette Bening would last out the ceremony without giving birth.

Second-worst typo: The graphics people couldn't seem to figure out whether it was Oscar 2000 or Oscars 2000.

Most inexplicable omission: Not one recipient included God in his or her list of thank-yous. Planned Parenthood and the National Abortion League were thanked by John Irving, but not God. Satan's Disciples were thanked by the winner of best short film live action, but not God.

Fourth-best unintentional irony: They deleted the word "fuck" from best song nominee "Blame Canada," but Isaac Hayes sang "private dick" in the theme from *Shaft*... before he disappeared in the overzealous smoke machine.

Most overdone joke: The stolen statues. Close second: the "I see dead people" line from *The Sixth Sense*.

Best coaching: When 11-year-old Haley Joel Osment didn't win at the Golden Globes, he looked so upset he was about to cry. He handled himself with much more composure this time around.

Worst typo: *Variety* magazine hailing the Oscars as "the ultimate kudo-fest." Now I realize these aren't Harvard grads, but any self-respecting professional writer should know "kudos" is a singular noun—it comes from Greek, so it ends in "s." It's not one kudo, two kudoes any more than it's one patho, two pathos.

Worst-taste reaction shot: Cutting to Anjelica Huston when her

ex, Jack Nicholson, was introduced.

Most inexplicable lack-of-reaction shots: The camera kept showing Keanu Reeves, who wasn't nominated for nothin' and always had the same blank expression on his face.

Second-creepiest moment: Best cinematographer Conrad Hall looks like a nice old man, but then he hinted at having inappropriate thoughts about his daughter's teenage friends. It was in reference to his movie *American Beauty*, but still.

Third-best unintentional irony: Without the Oscar tribute to deceased movie stars, I'd never be able to keep up; I must have missed the obits when Rory Calhoun died. Everyone was thinking it, but nobody said it: "I see dead people."

Most illogical moment: Garth Brooks singing in the hit-movie-song montage, "Everybody's Talking at Me," "When You Wish Upon a Star," fine, but how can "Raindrops Keep Falling on My Head" when I wear a big ol' cowboy hat?

Second-best unintentional irony: English-challenged Pedro Almodóvar saying that in Spain "It's six years in the morning right now." And no, it wasn't a reference to the length of the ceremony.

Most egotistical moment: Okay, it wasn't James Cameron claiming he's king of the world, but shouldn't Sam Mendes wait until he's directed more than one film before invoking Billy Wilder? Granted, he said "If my career amounts to one-tenth of what yours has been, I'll be a very, very happy man." But Wilder has 15 Oscar nominations to Mendes's one, so he's not there yet.

Best unintentional irony: Warren Beatty, receiving the Irving G. Thalberg award as a producer, saying, "If I had to choose between this and the White House, I think I'd stick with this." Hmm, the lifestyle of Warren Beatty or of the president of the United States? Can you see the difference?

Creepiest moment: All right, nobody else will come out and say it, so I will: Is Angelina Jolie having sex with her brother Jamie? She brings him as her date to all the awards ceremonies, she can't keep her hands off him, she says, "I am just so in love with my brother. He just held me and told me how proud he is of me." Gross and titillating at the same time. —DAVID GRÖNNSTAD

HERE ON EARTH 1:00, 3:00, 7:00, 9:00 (PG)	MY EARTHSHIP 1:10, 3:15, 7:10 9:15 FINAL DESTINATION 9:15 (PG)	ROMEO MUST DIE 1:20, 3:35, 7:20, 9:35 (R)	MISSISSIPPI TO MARS 1:25, 3:45, 7:25, 9:45 (PG)	ROAD TO EL DORADO 1:30, 3:30, 7:30, 9:30 (PG)
--	--	--	--	--

TUESDAY ARE FAMILY NIGHTS! TICKETS \$3 ALL DAY, ALL NIGHT

5 BIG SCREEN THEATRES

ADULTS \$7 CHILDREN & SENIORS \$4.50

MATINEE PRICES ADULTS \$4.50 / UNDER 12 \$3.00

22 St. William (Downtown) Ave. (Granville Park Plaza) 458-9822

MOVIE LINE: 458-9816

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

CINEMA GUIDE

Showtimes effective: FRI, MARCH 31-THU, APRIL 6, 2000.

EATON CENTRE CINEMAS	WHITEWATER CROSSING
2 FOR 1 SNEAK PREVIEW Sat only. Come and see RETURN TO ME at 7:00 and stay and see WHATEVER IT TAKES (14A) .	THE SKULLS 14A No passes. Mon-Thur 7:00 9:50 Fri-Sun 1:20 4:10 7:00 9:50
ERIN BROCKOVICH 14A THX No passes. Daily 12:40 3:30 7:00 9:50	ERIN BROCKOVICH 14A No passes. On 2 screens. Fri-Sun 12:30 1:00 3:30 3:50 6:30 6:50 9:40 Mon-Thur 6:30 6:50 9:20 9:40
THE SKULLS 14A No passes. Fri-Sun, Mon-Thue 1:00 3:20 7:05 9:40 Wed 1:00 9:40	HERE ON EARTH PG No passes. Tue 7:20 10:00 Wed-Thur 7:30 10:10 Fri-Sun 1:30 4:20 7:20 10:00
THE ROAD TO EL DORADO PG Daily 12:30 2:30 4:30 6:40 8:50	WHATEVER IT TAKES 14A Fri-Sun 12:30 4:45 7:10 9:15 Mon-Thur 7:10 9:15
HERE ON EARTH PG No passes. Daily 1:50 4:40 7:30 9:35	FINAL DESTINATION 18A Mon-Thue, Fri-Sun 7:30 10:00 Wed-Thur 9:35
WHATEVER IT TAKES 14A Fri, Sat, Mon, Tue 1:20 3:30 7:20 9:45 Sat 1:20 4:20 Wed-Thur 9:30	THE CIDER HOUSE RULES 14A Mature themes. Fri-Sun, Mon-Thue 6:40 9:35 Wed-Thur 6:40
HIGH FIDELITY 14A Daily 12:50 3:25 7:10 9:55	GRIZZLY FALLS PG Fri-Sun 1:10 3:30
ROMEO MUST DIE 14A Violence throughout. Daily 1:40 4:10 7:40 10:10	KIRIKOU AND THE SOUCERESS PG Fri-Sun 12:50 3:10
FINAL DESTINATION 18A Daily 7:20	BOYS DON'T CRY R Fri-Sun 12:40 3:15 6:35 9:30 Mon-Thur 6:35 9:30
THE CIDER HOUSE RULES 14A Mature themes. Daily 1:10 3:40 6:50	BLACK AND WHITE 18A Wed-Thur 12:00
AMERICAN BEAUTY 18A Disturbing content. Fri-Sun, Mon-Thue 1:30 4:20 6:55 9:30 Wed-Thur 1:30 4:20 6:55	
BLACK AND WHITE 18A Wed-Thur 2:35 4:40 7:20 9:45	
RETURN TO ME PG Sneak Preview Sat 8	

CINEVALUE PRICING AT THESE THEATRES:

VILLAGE TREE MALL	THE SKULLS
On 2 screens. Fri-Sun 12:40 4:20 6:50 9:20 Sat-Sun 1:00 3:50 6:40 9:20	On 2 screens. Mon-Thur 7:30 9:40 Fri 3:40 7:30 9:40 Sat-Sun 1:20 4:30 7:40 9:40
ERIN BROCKOVICH 14A No passes. On 2 screens. Fri-Sun 12:40 4:20 6:50 9:20 Sat-Sun 1:00 3:50 6:40 9:20	WHATEVER IT TAKES 14A Fri 3:30 7:20 9:45 Sat-Sun 12:30 3:20 7:20 9:45
THE SKULLS 14A On 2 screens. Daily 1:40 4:10 7:20 10:00	THE NINTH GATE 14A Daily 6:35 9:10
ERIN BROCKOVICH 14A No passes. On 2 screens. Daily 1:10 1:30 3:50 4:20 6:30 7:00 9:20 9:50	THE WHOLE NINE YARDS 14A Fri 3:10 6:50 9:30 Sat-Sun 1:10 3:10 6:50 9:30
HERE ON EARTH PG Daily 1:20 3:30 6:50 9:10	AMERICAN BEAUTY 18A Disturbing content. Fri 3:45 6:45 9:15 Sat-Sun 12:50 3:45 6:45 9:15 Mon-Thur 6:45 9:15
FINAL DESTINATION 18A Fri-Sun, Thu 7:30 10:10	THE TIGGER MOON G Fri 3:30 7:00 Sat, Sun 1:50 3:30 7:00 Mon-Thur 7:00
THE CIDER HOUSE RULES 14A Mature themes. Fri-Sun Mon-Thue 1:00 3:40 6:40 9:30 Wed-Thur 1:00 3:40 6:40	HANGING UP PG Course language. Fri 4:20 7:40 9:50 Sat-Sun 2:00 7:40 9:50 Mon-Thur 7:40 9:50
THE GREEN MILE 14A Course language, disturbing and violent scenes. Daily 7:40	WHAT PLANET ARE YOU FROM? 14A Sexual content, may offend. Fri 4:00 7:10 9:25 Sat-Sun 1:40 4:00 7:10 9:25 Mon-Thur 7:10 9:25
KIRIKOU AND THE SOUCERESS PG Daily 2:10 4:20	DROWNING MONA 14A Fri 3:10 6:50 9:30 Sat-Sun 1:10 3:10 6:50 9:30
GRIZZLY FALLS PG Daily 9:00	THE CIDER HOUSE RULES 14A Mature themes. Fri 4:10 6:30 9:00 Sat-Sun 1:30 4:10 6:30 9:00 Mon-Thur 6:30 9:00
THE STRAIGHT STORY G Mon-Thue, Fri-Sun 1:50 4:30 7:10 9:40 Wed-Thur 9:30	THE SIXTH SENSE 14A Daily 8:50
BLACK AND WHITE 18A Wed-Thur 2:10 4:30 7:10 9:40	

CLAREVIEW TOWN CENTRE	CINEMA 6
4211-137 Ave. 472-7600	WEST EDMONTON MALL PHASE 1, ENTRANCE 44 444-1891
2 FOR 1 SNEAK PREVIEW Sat only. Come and see RETURN TO ME at 7:00 and stay and see WHATEVER IT TAKES (14A) .	BEING JOHN MALKOVICH 14A Course language. Mon-Thur 7:15 10:05 Fri-Sun 1:45 4:15 7:15 10:05
THE SKULLS 14A Daily 12:30 2:50 5:10 7:30 10:00	DEUCE BIGALOW: MALE GIGOLO 14A Course language.
ERIN BROCKOVICH 14A No passes. On 2 screens. Daily 12:50 12:50 3:40 4:10 6:30 7:00 9:20 9:50	TOY STORY 2 G Mon-Thur 6:40 Fri-Sun 12:30 2:30 4:30 6:40
THE ROAD TO EL DORADO PG Daily 12:40 2:40 4:40 6:40 8:40	SLEEPY HOLLOW 18A Gory violence, horror. Mon-Thur 9:00 Fri-Sun 1:30 4:30 6:30
HERE ON EARTH PG No passes. Daily 2:00 4:30 6:50 9:00	THE SIXTH SENSE 14A Fri-Sun 1:15 3:30 7:30 9:55 Mon-Thur 7:30 9:55
ROMEO MUST DIE 14A Violence throughout. Daily 1:50 4:30 7:40 10:10	THE INSIDER 14A Mon-Thur 8:00 Fri-Sun 12:45 4:00 8:00
WHATEVER IT TAKES 14A Fri-Sun, Mon-Thue 1:00 3:10 5:20 7:55 Sat 1:00 3:10	THE BOILER ROOM 14A Course language throughout. Daily 9:00
MISSION TO MARS PG Mon-Thue, Fri-Sun 7:20 9:40	THE TALENTED MR. RIPLEY 14A Fri-Sun 6:55 9:40
FINAL DESTINATION 18A Daily 8:00 10:15	
MY DOG SKIP G Fri-Sun, Mon-Thue 1:40 4:00	
BLACK AND WHITE 18A Wed-Thur 4:40 6:50 7:30 9:40	

CINEMA CITY 12
3633-99 STREET 463-5481

Showtimes effective: FRI, MARCH 31-THU, APRIL 6, 2000.

THE INSIDER 14A Daily 1:00 4:15 7:45 Midnight Fri Sat only 11:15	THE HURRICANE 14A Daily 1:10 4:25 7:50 10:00 Midnight Fri Sat only 12:15
BOILER ROOM 14A Sat Sun 12:15 Daily 2:05 4:35 7:05 9:40 Midnight Fri Sat only 12:15	BEING JOHN MALKOVICH 14A Course language. Sat Sun 11:40 Daily 2:10 4:55 7:35 10:05 Midnight Fri Sat only 12:35
THE TALENTED MR. RIPLEY 14A Daily 1:05 4:00 7:00 9:55	SUPERNOVA 14A Sat Sun 11:20 Daily 1:50 4:45 7:30 9:45 Midnight Fri Sat only 12:10
THE SIXTH SENSE 14A Sat Sun 1:30 Daily 1:55 4:30 7:30 9:45 Midnight Fri Sat only 12:10	STUART LITTLE PG Sat Sun 11:30 Daily 1:55 4:30 7:30 9:45 Midnight Fri Sat only 11:50
SLEEPY HOLLOW 18A Gory violence and horror. Sat Sun 11:35 Daily 2:15 4:40 7:15 9:35 Midnight Fri Sat only 12:05	NEXT FRIDAY 18A Daily 9:30 Midnight Fri Sat only 12:00
THE WORLD IS NOT ENOUGH 14A Sat-Sun 11:05 Daily 1:40 4:35 7:30 9:50 Midnight Fri Sat only 12:30	DEUCE BIGALOW: MALE GIGOLO 14A Course language, sexual content. Sat Sun 11:30 Daily 2:15 4:40 7:40 10:10 Midnight Fri Sat only 12:25

Alternative Video Spot
Locally Owned and Operated

New Releases

THE SIXTH SENSE (Also on DVD) 1
10050 - 82 Ave. ph. 439-2233

CRAZY IN ALABAMA (Also on DVD) 2
#2, 9028 Jasper Ave. Ph. 429-2232

FACE
BODY SHOTS
JOSEPH & THE AMAZING TECHNICOLOR DREAMCOAT
DVD Releases
FREE ENTERPRISE (Also on VHS)
MYSTERY TRAIN
LILIES
JESUS OF NAZARETH
Alfred Hitchcock's **THE BIRDS**

<http://www.compumart.ab.ca/altvid/>

Sneak Preview Video

RENT ALL THE THRILLS TODAY!

BRUCE WILLIS

THE #1
THRILLER OF
ALL TIME!

THE SIXTH SENSE

HOLLYWOOD PICTURES and SPITFIRE ENTERTAINMENT Present
A KENNEDY MARSHALL/HARRY MENDEL Production BRUCE WILLIS "THE SIXTH SENSE"
ALAN RYAN PERHAMIAN Film TONY COLLETTE OLIVIA WILKINSON RILEY JOEL CEMENT
THE JAMES NEWTON HOWARD Score JOANNA JOHNSON Editor ANDREW MONDSTEIN
Produced by LARRY FORDON Directed by TIA FORDON, A.S.C. Edited by RALPH WERGER
Costume Designer FRANK MARSHALL Hair Stylist KATHLEEN REEDNEY Makeup Artist HARRY MENDEL Executive Producer ALAN RYAN PERHAMIAN

ALSO
ON
DVD!

4047 - 106 Street • 437-3182

SATURDAY

AT
8PM
CHANNEL 9
CHECK LOCAL
LISTINGS

Movies
Watching

ABSENCE OF MALICE

"The disparity between
objectivity and
subjectivity."

SPECIAL BONUS!

Watching this movie
can earn you credits
toward a University
Degree!

Taken from comments by
Jacques Benoit,
Host and Course Developer
for Athabasca University
and Grant MacEwan
Community College

If you would like a complete transcript
of Jacques' comments or more
information on how to enroll in
a course call 1 888 440 4640
or go to our websites
www.accessstv.ab.ca
www.accesslearning.com



The Education Station

Stuck in the '90s

Trio of films explore
love, pain and the
whole damn thing

By JOSEF BRAUN

This weekend, Metro Cinema is screening three great independent films of the '90s. Apart from being great, these three disparate films are linked by their unique methods of blurring our definitions of what is art and what is reality.

Celebrated Canadian director Atom Egoyan's *Calendar* was released in 1993, just before his commercial breakthrough with *Exotica*. The film remains one of Egoyan's most challenging of his works, but it's also one of his finest achievements; its structure is simple, but its performances (including a leading-man turn by Egoyan himself) are so compelling, that his subsequent films since have been hard-pressed to achieve the same level of emotional resonance.

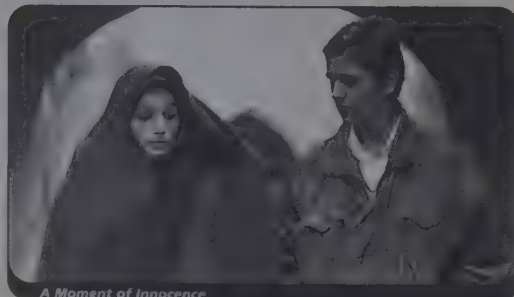
The film cuts between two different settings and two different time frames. In one, a photographer (Egoyan) and his wife (Egoyan's real-life wife Arsinee Khanjian) travel through Armenia to collect photographs for a calendar. Their guide speaks a language only the wife can understand. Egoyan's camera, like his character's camera, shows only the wife and guide; the photographer, alienated by language and the other

world's budding support, is only heard. In the film's other scenes, the photographer has returned home. (The completed calendar hangs in his apartment.) He entertains a series of women (one per month) until, inevitably, each one asks to use the telephone, leaving him alone, listening, and we begin to learn about the couple's separation.

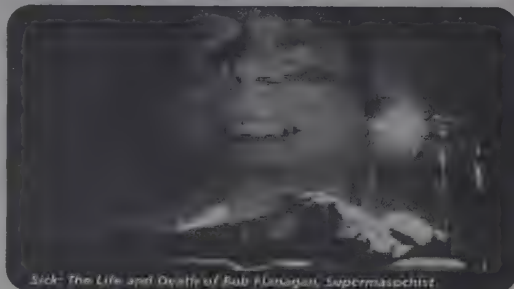
The structure sounds repetitive, and I suppose it is. But at the same time, you begin to notice intricate shifts in detail from scene to scene, slight but evocative variations in the two main scenarios. Egoyan creates enormous tension by having still cameras, video recorders and answering machines block the communication between the characters. It sounds like heavy going, and depending on your interest in these characters, you might find *Calendar* more than you can put up with. But Egoyan puts such care into his sumptuous visual compositions that once you're drawn into this fascinating, recognizable, albeit uncomfortable world, the films stays with you, sinking in a little deeper with time.

Innocence? Nonsense!

Iranian director Mohsen Makhmalbaf (*Gabbah*) was inspired by his own revolutionary past to create his exquisite 1996 film *A Moment of Innocence*. A militant opponent of the Shah's regime stabs a policeman. The attacker went to prison, was released, then became a director of films. The officer, meanwhile, was hospitalized, gave up police work and spent the ensuing years angry and unable to readjust. Twenty years later, the middle-aged former policeman comes to Tehran to be in one of the director's films. They decide to create a film together, recreating their first meeting,



A Moment of Innocence



Sick: The Life and Death of Bob Flanagan, Supermasochist

and set about finding young actors to play them.

Makhmalbaf's film explores the seemingly random elements that make up some of life's most pivotal moments. He builds his story and

independent
reVUE

with the dedication
craftsmanship and
simplicity of a
haiku poem. He inter-

weaves the several levels of reality—that of the actual filmmakers, exposed through the use of clapboards; that of the re-enacted versions of the filmmakers; and that of the young actors who, in the film's most magical moments, begin taking control of the action—in a manner both puzzling and elegant. Each layer seeps into the other with an absolutely beautiful disregard for hard logic, and yet the finished film makes complete sense, including the most memorable line: "Have you seen a ray of sunshine here?"

Dick's Sick pic clicks

Last month, the Metro screened the S&M exposé *Tops and Bottoms*, and what that documentary lacked in human emotions, Kirby Dick's film *Sick: The Life and Death of Bob Flanagan, Supermasochist* makes up for in spades. The film opens with its subject reading his own obituary. Bob Flanagan lived with cystic fibrosis to the age of 43, even though doctors predicted he'd make it to about seven. The key to his survival seems to have been his willingness to embrace his disease—the constant pain, his physical helplessness, everything. Whether driving nails through his penis, singing mordant songs like "Fun to Be Dead," or hanging suspended from his ankles, Flanagan turned his agony into art. He found the woman of his dreams in loving dominatrix Sherree Rose (a promising documentary subject on her own), and together they created the "Wall of Pain," a video wall showing Flanagan's face reacting to beatings from various implements, as well as "The Visible Man," a plastic doll modelled after Flanagan that oozes liquids from every orifice.

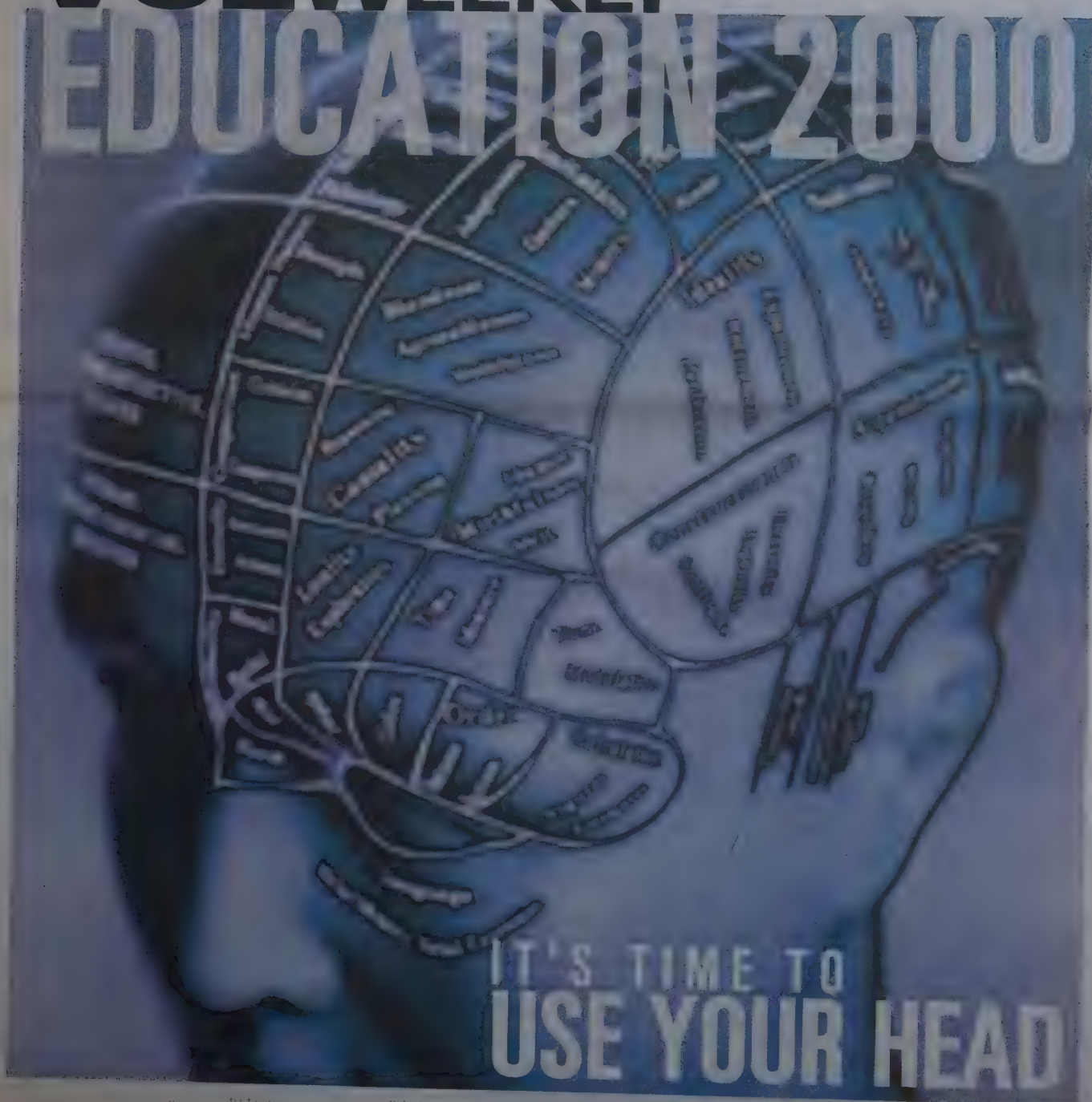


Calendar

This inspiring, revolting, moving and often hilarious film, includes footage of Flanagan's performances, scenes from his domestic life (thoroughly documented by Rose) and eventual death ("This is the weirdest damn thing!", he exclaims in his last moments), all of which add up to a moving, wrenching chronicle of Flanagan's troubled relationship with his body. Watching his lifelong masochistic tendencies, it becomes clear that his is in fact a normal reaction to pain (like biting your lip while getting a needle), only taken to truly incredible extremes. Masochism becomes Flanagan's way of defying his condition. Whether you consider him an articulate, challenging artist or an insane exhibitionist, Flanagan's natural sense of showmanship is never in doubt. Be forewarned: this film contains extremely graphic scenes of supermasochism, but as Flanagan says, "You always hurt the one you love." ●

'90s Suite: Best of the Indies
Calendar: Fri, Mar 31, 7pm; Sat, Apr 1, 9pm • *Sick: The Life and Death of Bob Flanagan, Supermasochist*: Sat, Apr 1, 7pm; Sun, Apr 2, 9pm • *A Moment of Innocence*: Fri, Mar 31, 9pm; Sun, Apr 2, 7pm • *Zeldler Hall, The Citadel* • Metro Cinema • 425-9212

VUEWEEKLY EDUCATION 2000



A motorcycle college . . . and more

In a province rich with opportunity, Fairview College prides itself on preparing students to meet the possible—daring them to stand apart from others. Unique. Successful.

Fairview College is a first-class training centre situated at the top of Alberta known nationally for its two-year animal health technology program, turfgrass (golf course maintenance) management program and its recreation sports engine technician programs (repairing motorcycles, marine engines, snowmobiles and ATVs).

And yes, it is Canada's only authorized Harley-Davidson training centre.

Fairview College is Alberta's fourth-largest apprenticeship training facility. It is likewise noted for the outstanding performance of its business program graduates and recognized for offering both English and Western-style equine training to horse lovers from across North America. It is also rightfully proud of the personalized, individualized care its transitional vocational program instructors devote to adults

with special needs.

The college is renowned for the quality of its agriculture technology graduates who benefit from practical experience gained on Fairview's 60-hectare working farm (large animals, including one of this country's oldest Black Angus herds) and four greenhouses.

Since 1951, Fairview College has offered a quality, affordable education experience with excellent outcomes for all graduates. Graduate employment rates have averaged 90.57 per cent over the past four years

and graduate satisfaction has exceeded 91 per cent over a similar period.

It's a college with small classes composed of students of all ages and backgrounds seeking either a career change or skills upgrades for the immediate work world, or courses that will allow them to progress on to university and earn a degree. Students receive personalized extra attention if required—and all students receive the blend of people and physical resources that combine to set successful, satisfy-

ing careers in motion.

Yet in spite of its outstanding performance and reputation, Fairview College remains Canada's best-kept secret and one of the most affordable colleges in Canada—a great place to learn, study and make lifelong friends. A public college with a private college "feel."

Success is always attainable with proper planning, training and execution, and at Fairview College that's precisely what students receive: the skill and the will to succeed, at work, at play, at life.

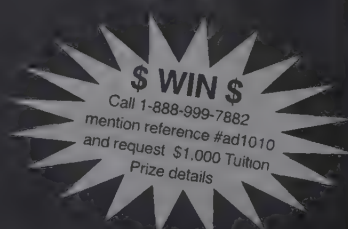
Canada's only Harley-Davidson college also trains this country's top financial planners, golf course superintendents, sports motor mechanics, agri-business leaders . . .

Fairview College. Unique. Successful.

A public college with a private college 'feel'.

Debbie Amirault, first female graduate of Fairview College's Turfgrass Management Program (1980), and now course superintendent at the Mayfair Golf & Country Club in Edmonton.

A unique mix of
Agricultural, Trades and
Business courses plus
Much, Much More.



\$ WIN \$

Call 1-888-999-7882
mention reference #ad1010
and request \$1,000 Tuition
Prize details

Quality, affordable education with excellent outcomes for all graduates:

• Graduate employment rates—90.57% • Graduate satisfaction—91.4%

(Average over past four years. Figure courtesy of Alberta Learning)

You can obtain a complete list of all Fairview College program offerings **ABSOLUTELY FREE OF CHARGE.**
Phone 1-888-999-7882 NOW for more information on our diploma and certificate courses, our Apprenticeship Trades training, or our Transitional Vocational program.

**Fairview
College**

Be unique.
Be successful.
At work, at play,
at life.
Call today.

The POWER of COLLEGE
1-888-999-7882
www.fairviewc.ab.ca

Next decade's career planning prospects look rosy

BY VICKI CHARRON

You've probably heard it by now—in a seminar, in a newspaper feature like this one, on the news, even at the pub or the coffee shop. If you're entering the world of work in the 21st century, be prepared. Be very prepared for a life of job and wholesale career changes, the like of which your parents certainly never experienced.

This isn't necessarily a bad situation. Like most life experiences, it can be traumatic or challenging depending on your outlook and the attitude you bring to it. And there is help out there. Books, workshops, online resources, government sources, career expos and television programming all exist that provide leads on job prospects in the new century. The common message throughout, though, is "Be flexible, be enthusiastic about learning and be prepared."

Katherine Hildebrand is a counselor at Grant MacEwan Community College, where for several years now she has presented a career planning workshop called *Identifying and Changing Careers*. A process of self-assessment and identifying career options, the workshop has generally been successful in assisting people to make the transition from one job or career to another. Now the college has launched a new Youth Career

Workshop for young adults who haven't yet experienced significant work or life experiences that can be valuable in clarifying their interests.

"In general," observes Hildebrand, "there is still a sense that once a young adult makes a choice, it is a choice for life. It's a myth that once you choose an occupation you will be doing that for your entire career. Experience has simply not borne this out."

Experts now predict that an individual entering the workforce in the year 2000 can expect to change jobs as many as 10 times and experience as many as four separate careers in their lifetime. The reasons are simple. Many of today's jobs simply won't exist in 10 or 20 years. Even the new occupations created in that time will become obsolete before the average person's working life is over.

Flexibility is the keyword here. "It is absolutely crucial to understand that once you make an occupational decision, it's not a decision that is fixed for life," says Hildebrand. "Five, 10 years down the road, you may be reassessing your alternatives."

This is also the view put forward by Canadian business futurist Frank Feather. The author consults worldwide to governments and major corporations. He also lectures to educators and

SEE PAGE 40

Turn Your Dreams into a Career

9 Month Diploma Programs in:

- *AUDIO ENGINEERING*
- *FILM & TELEVISION*
- *FILM & TV POST PRODUCTION*
- *MUSIC PRODUCTION*
- *MUSIC BUSINESS ADMINISTRATION*



TREBAS
INSTITUTE

VANCOUVER • TORONTO • MONTREAL

604-872-2666

Financial Aid Available To Eligible Applicants

www.trebas.com

trebasv@direct.ca

**Your
guide
down
the path
to a
new career...**



Tamara Bear
Legal Assistant



Bill Barber
Network Administrator



Darren Miller
Travel & Tourism



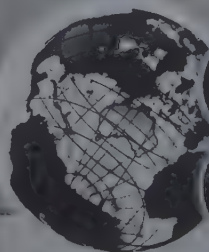
Kathleen Buck
Medical Secretary

www.careercollegebus.com

86% of our graduates find employment in their chosen field. Call for a free consultation.

Acquire knowledge and skills through individual attention in as little as 6 weeks.

Information Technology Technician
Network Administrator
Network & Internet Systems Specialist
Business Microcomputers
Accounting Technician • Business Office Skills
Oil & Gas Secretary • Medical Secretary
Travel & Tourism • Legal Secretary
Legal Assistant • Early Childhood Development



**The
Career
College**

9939 Jasper Avenue, Edmonton

(780) 424-6650 • 1-800-282-9917

Brave new media: U of A's new visual design programs

Anyone who's even glanced at a newspaper's careers section in the last little while will have discovered some new job titles that have not yet made it between the covers of Webster's Dictionary. It seems the demand for "new media specialists" and "multimedia experts" has risen over the last couple of years, requiring a whole new set of skills from job hunters who once needed only the ability to type crisp copy or put pencil to paper to create an eye-catching graphic. The world has developed a digital landscape, and if you want to survive as a communications professional, you had better know how to speak HTML.

The University of Alberta's Faculty of Extension has responded to this need with the introduction of two new programs: the Multimedia Certificate and the New Media Diploma. "This is an emerging field," advises Val Smyth, Associate Director of Applied Fine Arts at the U of A Faculty of Extension. "I can't think of a single industry that New Media does not touch in this day and age."

Until recently, employers were happy to hire a graduate from an Arts or a Fine Arts program and put them in charge of their communications requirements. Now, however, they want someone who can communicate digitally, someone with experience using the latest multimedia

software, and someone with proven skills. "A change has been taking place in the way we communicate and work," reports Ana Herrera, the New Media Development Specialist at the Faculty of Extension. "The industry requires people who can take a project from concept to development."

The Faculty of Extension's Multimedia Certificate and New Media Diploma programs address these needs by preparing students for the real-world requirements of a career in communications and visual design. A Fine Arts Certificate with a twist, the Multimedia Certificate is intended for people with no previous experience in design. The program takes students beyond the process of creating "art" with pencil in hand, to an understanding of how to digitize their work. Smyth says that graduates from the Certificate program will be well-prepared for a job as a webmaster or a design team member.

While the Certificate program is aimed at people with virtually no experience in the industry, Herrera advises that the typical Diploma program applicant is "someone with a fine arts background who wants to acquire the technical skills... Someone who has been doing web design or creating newsletters and brochures, but doesn't have the formal training in visual design."

The New Media Diploma program takes the students' existing skills and provides the technical expertise that will allow them to assume leadership roles in the industry. "You go out in the marketplace at a much higher level," Smyth explains, noting that Diploma graduates emerge equipped for management and team leader positions.

This training involves exposure to software packages such as Photoshop, Illustrator, Flash, Authorware and several others that Herrera says were recommended by several Edmonton-area companies that are local leaders in new media. "Those are the packages that are used in the industry," she says.

In addition to classroom instruction, which Herrera says will provide the students with the knowledge to cover everything "from visual design to visual interface," both programs involve the completion of a team project, and a portfolio. These requirements were suggested by surveys of the industry itself. "The industry emphasizes that they require people to work in teams," Herrera says.

Diploma students will gain a particular appreciation for working in a team environment, as the program is "cohort-based."—that is, students proceed as a group from beginning to end in order to foster important team building skills. "Working as a

team... that's how things are done in the industry," Smyth says. "That's the real world."

Of course, the real world also demands evidence of a job seeker's skills and experience, and the portfolio gives students just that. Judged by a panel of instructors, the portfolios must include not only a finished CD or web page, but also a detailed account of the steps involved in its creation. "We want to make sure you understood the theory," Smyth says. "We want to see a good integrated, well-managed project."

Anything that meets the standards of the evaluation committee is certain to impress prospective employers, and is the best indicator of what the student has learned. "Employers want to see what kind of work you've done either in websites or CD-ROMs", Herrera notes.

To accommodate the schedules of working students, both the Multimedia Certificate and the New Media Diploma programs are designed for part-time study. On this basis, students have up to three years to complete the Certificate program. The Diploma program should be completed within two years. Both programs of study are set to start up in spring this year.

After the months of research and consultation with both the industry and prospective students, those involved in the development of U of A's New

Media programs are proud of what they have created. "It's a fascinating project to have worked on to this point," says Smyth, who notes that the program is unique in its focus on the visual design aspect of new media. "There are lots of computer people who know how to 'push the buttons' but they need the visual design skills to complete a website or CD-ROM project that has lasting impact and readability," says Smyth.

Both Smyth and Herrera stress the department's ongoing commitment to keeping an ear to the ground for changes in the industry. "We've made a commitment to keeping the program current," Smyth says. "We've got a good connection to the industry... That's critical."

Smyth also says the natural evolution of the program will mean it should soon be available via the Internet. "Ultimately, this is all going to be delivered on the Web," he says, adding that they are shooting for Internet accessibility by January 2001.

For more information about either the New Media Diploma or the Multimedia Certificate program, there will be an information session in Room 3-40 at the University Extension Centre (8303-112 St.) on Wednesday April 5 at 7:00 p.m. Or you can check out their website at www.extension.ualberta.ca/newmedia.

CALLING ALL DIGITAL VISIONARIES

A NEW PROGRAM FOR VISUAL THINKERS.

The Faculty of Extension is offering a program for those who see the importance of visual design in relation to digital communications.

The New Media Diploma Program is ideally suited to those looking to change careers, upgrade their skills, or already specializing in visual design for new media.

ATTEND THE INFORMATION SESSION

Wednesday,
April 5th, 7 pm
Rm. 3-31,
University Extension Centre
8303-112 St., Edmonton



new.media@ualberta.ca
Telephone: (780) 492.3034

www.extension.ualberta.ca/newmedia

With a line up of programs that cover everything from your favourite Movies Worth Watching and ClassicTV series to exciting series about science and nature it's difficult to find just one piece of programming to highlight with this little ad. So we at ACCESS thought why not draw your attention to:

PAM LASUITA

Your
Small
Office
Home
based
solution

E&N NEWS

Sunday 6pm Monday 12pm

And you can take courses directly related to shows like this and others on Your Education Station. To find out more... watch!

Channel 9 in Edmonton
www.accesslamag.com

One night can lead to IT career of a lifetime

Can one evening really change your entire life?

GP Edmonton and Grant MacEwan College think so. They have just partnered to offer a brand new certification in e-commerce: the Certified Internet Webmaster e-Commerce Program. They offer a one-evening information seminar about this new program so that potential students can decide if an e-commerce career in the fast-paced IT industry is right for them. Those looking for a highly challenging and rewarding career in e-commerce just might find that one night really can change their job horizons.

"A lot of businesses want to go online and start selling products and services. But there is some confusion as to just how it's done," says GP Edmonton project and program manager Corey Johnstone. "So companies are hiring those who are properly trained to come in and implement business solutions." GP Edmonton is part of the international GP family, one of the largest training companies in the world and a global leader in IT training. Hence the partnership between GP Edmonton and Grant MacEwan.

"It's the best of both worlds for the students. We want to give quality education by having an IT corporate company who specializes in training and facilitation coming together with Grant MacEwan who specializes in educational services," says Linda Arnoldussen, training

consultant with GMCC. Johnstone agrees that it was GMCC's reputation in the community and their flexibility that made the partnership a natural choice.

The Certified Internet Webmaster (CIW) program is offered in conjunction with vendor-neutral and vendor-specific components. Students will have the benefit of learning both Microsoft NT or Unix technologies, for example, but will also benefit from curriculum developed by a vendor-neutral third party. That vendor is Prosoft, an award-winning and globally recognized training partner of excellence.

Johnstone explains Prosoft's philosophy this way. The CIW Internet skills certification program is aimed at professionals who design, develop, administer, secure and support Internet- or intranet-related services. Students are offered a unique opportunity to learn, demonstrate and prove competence on web-related technologies. Just one of the companies that Prosoft does training for is IBM. Arnoldussen adds that the CIW certification is endorsed by the International Webmasters Association (IWA), the Association of Internet Professionals (AIP), and the Internet Certification Institute International (ICII). "Our grads can go anywhere in the world because this curriculum is recognized and transferable," says Arnoldussen.

"The focus is to create job-ready IT professionals in the e-commerce field," Johnstone says. A certified

webmaster can become a web author, application programmer, network engineer or architect, systems manager or Internet administrator. And the choices available for career paths in e-commerce and on the Net are growing rapidly. Arnoldussen adds that an individual's portfolio is enhanced with CIW certification and, if they wanted to pursue other vendor certification, would find CIW greatly helps the process.

Johnstone maintains there is a skills gap in the IT sector. There just aren't enough qualified professionals to go around. "As GP Edmonton is a performance improvement company, we analyze business processes and," he says, "we create curriculum to fill that gap."

"Canadian businesses report that over 50 per cent of IT jobs are not being filled," Johnstone continues. "The technology changes so fast. People need to be job-ready when they graduate. That's where we come in."

Arnoldussen adds, "And if the industry is looking for people with hands-on experience with the current technology, we can provide the best of both worlds to students with this partnership."

GP Edmonton and GMCC are excited at the prospect of this new certification. "It's the first full-time certification e-commerce program that has been established in Canada," says Johnstone. Both Johnstone and Arnoldussen add that the benefits of CIW certification are

enormous. Certification offers industry-wide recognition of an individual's Internet knowledge and web skills. This in turn becomes a crucial factor in company recruitment, the hiring process or when business assignments are actually designated. Certification also provides tangible evidence of overall competency as an Internet professional. Graduates can demonstrate to potential employers and clients that they have passed rigorous training and examination requirements and that this is what sets them apart from the non-certified. Arnoldussen also adds that graduates will always have the program's support with networking, career advice and contacts.

Johnstone sums up the e-commerce program's mandate this way: "IT certification is in high demand because of the IT skills gap. CIW certification develops the skills that are essential to implement e-business solutions. IT professionals have an identifiable career path when they graduate from this program. They are empowered with the means to adapt to the constant changes with technology."

GP Edmonton and GMCC are authorized licensed training centres. The CIW program lasts 22 weeks; training is highly competitive as enrollment is limited to 15 people. After an orientation week, students begin on six CIW tracks: foundations, site designer, application developer, webmaster internet-working, webmaster security and webmaster e-commerce. This is followed by three Microsoft tracks: administering, supporting and Internet information server with NT 4.0. The state-of-the-art labs are highly structured for both practise and real world experience. There is also an unpaid eight-week job placement for students to gain further real world experience. Classes are full-time at either GP Edmonton (#163, 10150 Jasper Ave) or at the GMCC City Centre Campus. The next intake stream will be April 25. The first step is to attend an information seminar.

Prospective students are asked to call Corey Johnstone with GP Edmonton at (780) 429-7589 or Linda Arnoldussen with Grant MacEwan College at (780) 497-5281 for further information on the next information seminar, how to submit an application, course scheduling or content.

Be successful. Be in demand. The GP Edmonton and Grant MacEwan College Certified Internet Webmaster e-Commerce Program is one way to get there.

FAQ sidebar

What is e-Commerce?

In short, conducting business and doing business solutions using the Internet.

How long is the program?

Full-time, 28 weeks (20 weeks of lecture/lab and eight weeks unpaid work practicum).

What are the prerequisites?

Any post-secondary education, relevant work experience, strong communication skills, proficient PC user and a strong desire to work in the IT industry.

How do I apply to the program?

Fill out a program application form and submit it, along with your résumé, to GMCC. You will be called for an interview, where you will also do a quiz on general computer skills.

What is CIW?

Certified Internet Webmaster is a certification program aimed at professionals who design, develop, administer, secure and support Internet or intranet-related services. All CIW certifications are endorsed by the International Webmasters Association (IWA) and the Association of Internet Professionals (AIP). In Europe, they are offered in partnership with the Internet Certification Institute International (ICII).

What are the benefits of CIW certification?

CIW offers industry-wide recognition of an individual's Internet and web knowledge and skills. This certification demonstrates to potential employers and clients that the individual has passed rigorous training and examination requirements that set them apart from non-certified competitors.

Where are certification exams administered?

Through an authorized Sylvan Prometric testing centre. What is the program content?

The program is module-based and emphasizes practical, hands-on training on NT, Linux and Unix operating systems. There are five CIW tracks and three Microsoft courses after which you will be halfway toward obtaining an MCSE designation.

What do Certified IT Professionals do?

Web authors, webmasters, graphic designers, desktop publishing, application programmers, client/server developers, corporate auditors, network engineers, network architects, LAN/WAN administrators, systems managers, Internet administrators, firewall administrators and security officers.

Who do I contact for more information?

At GMCC call 780-497-5281 and at GP Edmonton call 780-429-7589.

e-Commerce

click here

Businesses in all sectors are looking for electronic commerce solutions, and the people to provide them. Presented by Grant MacEwan College and GP Edmonton, the e-Commerce program will provide you with the skills and training you need to become a leader in this growing field. The 28-week program includes an 8-week work practicum.

m
Grant
MacEwan
College

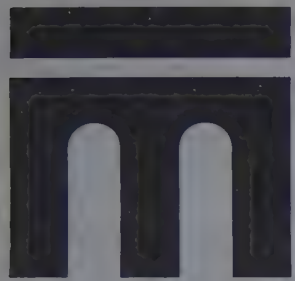
GP START

Call 497-5207 for information on full and part-time study.

WEBSITE SIDEBAR

These websites can provide more information on IT training and certification:

GP Edmonton
www.gpedmonton.com
Grant MacEwan College
www.gmcc.ab.ca
Prosoft
www.prosoft.com
Webmaster Certification
Information: www.ciwcertified.com
Microsoft Canada
www.microsoft.com/canada
Training and Certification
Referrals and Information:
www.microsoft.com/canada/



Grant MacEwan College

Performing, Visual and Communication Arts Division

Have you a career

Arts and Cultural Management Program (Formerly Arts Administration)

A 10 month intensive program that can help you prepare for a career in Arts Management
Courses include:

- Fund raising and grants
 - Human resource management
 - Financial management
 - Marketing and publicity
- Plus a 10 week field placement

Call 497-4408 for more information.

Dance Program

Explore the amalgamation of body and mind! The innovations and demands of professional dance – diversity, musicality and aesthetic awareness – are explored with the encouragement of highly trained and qualified instructors.

Experience a vast range of contemporary style and technique, a real commitment to dance and explore your creative potential!

This two-year program includes:

- Technique classes
- Composition classes
- Six performances a year
- Master classes with some of Canada's most innovative dance talents
- Modern dance and ballet techniques

For further information, please call 497-4393.

Digital Arts and Media (Formerly Audiovisual Communications)

Interested in photography? Ever thought of learning new skills in audio, video and digital technology?

This two year diploma program will teach you skills in the areas of photography (black and white along with colour transparency), audiovisual graphics, audio, video, planning and writing scripts for audiovisual productions and digital media with advanced use Macintosh computers.

Graduates of this program move on to pursue careers as Audio Visual Communicators, VTR Editors, Production Supervisors, Video Directors or Producers, New Media Specialists, Camera Operators and Media Co-ordinators or Photographic Technologists (educational institutions, hospitals along with many other areas in both the private and public sector).

For further information on a career in this dynamic industry, please call 497-5681.

Journalism

The Journalism Program at Grant MacEwan College will provide aspiring journalists with realistic, practical training for a career as a newspaper reporter, public relations representative or a government or corporate information officer.

Courses are taught by industry professionals who bring their "real world" experience into the classroom.

Graduates have gone on to successfully pursue careers as reporters, editors, photographers, designers and feature writers for all forms of media: newspapers, magazines, television or radio.

For further information, please call 497-5644.

ever considered in the ARTS?



Do you love music? Graduates of the Music Program have gone on to pursue dynamic careers as performers, teachers, accompanists, arrangers, composers, distributors, sound technicians, vocalists and much more!

This two year program consists of an initial core year and then a second year focusing on their major of choice: writing, performance, recording arts or a more comprehensive program related specifically to a chosen discipline.

Core year courses include:

- Individual instrumental or vocal lessons
- Participation in small and large ensembles (stage bands, jazz choir, guitar and showcase bands, percussion ensemble and dixie combo)
- Improvisation
- Ear training
- Studies in musical literature and style
- Music theory

For further information, please call 497-4436.

Theatre Arts

Theatre Arts – the professional actor-training program

Demands are great – discipline is high – dedication absolute! Not for the faint of heart!

Theatre Arts is...merciless, demanding, exhausting, exhilarating and rewarding...it is one third theatrical, one third musical and one third dance.

The rewards are highly personal yet the future is seldom easy. This two-year program will teach you tenacity, training, talent and more!

Auditions are required for admission. For further information, please call 497-4408.

Theatre Production

Work behind the scenes of modern theatre!

Explore theatre history, research and technical skills in a practical two-year program.

Apply YOUR creative talents to:

- Lighting
- Prop making
- Stage craft
- Set painting

And much more!

For further information, please call 497-4409.

Visual Communication Design

Have you ever wanted to be a graphic designer or work in the display industry? Come and let your creative talents find their way into the work world!

- Design and Digital Media
- Design and Visual Presentation
- Design and Illustration

Each of these majors focuses upon visual communication along with illustration and presentation – all essential to pursue a career in today's competitive design industry.

For further information, please call 497-4312.



**Grant
MacEwan
College**

Jasper Place Campus

Alberta College develops students' musical potential... and Edmonton's

"We are going to be so busy this summer," says enthusiastic Alberta College Conservatory of Music director Bonnie Anderson.

You would think summer would be a chance for the conservatory's educators and staff to kick back, relax and take it easy. But talk to director Anderson or faculty members about the wide range of events and activities scheduled to take place at the College and you can't help but get caught up in the excitement. Their very full schedule for summer 2000 includes international music events, as well as a generous selection of music camps and workshops.

Once again, Camp Alberta College will be open between July 4 and August 11, providing one or two-week camps for children aged 6 to 12. These popular and innovative summer camps include morning computer instruction sessions on topics such as computer basics, computer graphics, digital sound processing, electronic mail and the Internet, basic programming and

careers in computers. In the afternoons, children are kept active and excited with an adventure hour, drawing and watercolour workshops, creative percussion, choral, musical theatre and drama workshops.

The very popular percussion workshop of conservatory faculty member John McCormick is back again this summer from July 10-14. Once again, young people "of all ages" and levels of expertise will have the opportunity to make music and discover percussion instruments from around the world. Day and evening sessions will allow individuals as well as families to make music with authentic and exotic instruments and ordinary kitchen items.

The summer band workshop, scheduled for August 21-25, will provide junior and senior high school wind and percussion musicians with an opportunity to work one-on-one with some of Edmonton's best instrumental instructors. Students can take this opportunity to get warmed up for the coming school year with sectionals, full band rehearsals, small ensembles and a concert.



bles and a concert.

The College is also reintroducing the summer string orchestra workshop (August 14-18), during which faculty instructors will offer a week-long strings camp that will conclude with a grand finale evening concert.

Between July 5 and August 11, the conservatory, once again in partnership with the Toronto Conservatory of Music, will offer an intensive five-week theory program for all levels. Covering harmony, history, analysis and counterpoint, the session allows

students to fulfill the theoretical qualifications required to write the Toronto Conservatory exams locally.

This busy schedule will be complemented by an international event, recognizing the world-class status which the city of Edmonton and the Alberta College Conservatory of Music have attained in the arts. Edmonton will play host to the International Symposium of Music Educators (ISME) from July 21-30. Previously held in locales such as South Africa and the Hague, this multicultural, multi-genre event will bring to the city performers and educators from around the world. The Conservatory of Music will be one of three performance sites. "This will give us an opportunity to showcase the facilities and the quality of music education available at the College," says Anderson.

Over the course of nearly a century of continuous service, Alberta College has gained an international reputation, drawing students from around the globe to become an institution of recognized distinction and opportunity. For instance, Dan Bi Um, a ten-year-old International Music Academy violin student, recently auditioned and was selected at the world-renowned post-secondary Curtis Institute in Philadelphia.

The International Music Academy of the Alberta College Conservatory of Music is dedicated to preparing talented and motivated students for a rewarding career in music. The Academy builds on the College's established strengths, combining classical music studies, academic high school training and English as a Second Language in a program designed for international students who are eager to develop their music potential. A recent recruiting trip to Korea saw 140 students compete for the opportunity to attend the International Music Academy. Ten students are expected to attend the International Music Academy next year as a result.

On a local level, the Conservatory is striving to offer students broader-based learning that enhances their overall music education and augments the experience of weekly music lessons. "Our goal is to make music come alive," says Anderson. Private instruction on all orchestral instruments is offered all summer.

The Alberta College Conservatory of Music offers families an excellent opportunity to explore and nurture a young person's musical potential with respected and enthusiastic instructors within world-class facilities. More information and registration for this summer's workshops and Camp Alberta College can be obtained by calling the College at 423-6230.

www.abcollege.ab.ca

Get going!

Alberta College Open House 2000

Thursday, April 13

11am - 5:30pm

High School Upgrading

Music Instruction

Continuing Education

Summer School

English as a Second Language

Career-in-a-Year

Welcome to an entirely new Alberta College!

With all these options, it's never been easier to get going on your education! Looking to finish high school in an adult environment? Our **High School Upgrading** courses are just the ticket. They say that music hath powers to soothe the savage ... whatever ... find out why with specialized **Music Instruction** at Alberta College Conservatory of Music. Stuck in a career rut? Expand your horizons with our brand new **Continuing Education** courses. Earn high school credits or get a heads up on the new math at **Summer School**. New to Canada?

English as a Second Language courses are available for all skill levels. Check out one of the hottest careers going — **Multimedia** — it's one of our popular **Career-in-a-Year** courses. No matter what you're looking for, we've got an option at Alberta College — and the

benefits will last a lifetime. Drop by our Open House, check out our beautiful, award-winning campus in the heart of downtown and get going on the new, improved you!

10050 MacDonald Drive • 423-6200

A COLLEGE OF DISTINCTION AND OPPORTUNITY
ALBERTA COLLEGE

Your life will change.

GMCC course offers cure for sufferers of "affluenza"

"Something's missing. We're working very hard and getting paid well for it, but we don't feel fulfilled," says Kate Nielsen. She and her partner Bill are a typical Edmonton couple in their mid-40s. They both work full-time and bring home a combined salary of \$70,000. They have a beautiful home, two relatively new vehicles and all the amenities in life that should give them and their two children a great sense of satisfaction. But something is wrong. They are working very long hours, they feel stressed, they are burning out and they do not feel they have a quality family life.

Our society in general has picked up speed and we feel out of control. Bill says, "We have no time to sit back and even think about options. We

are going on automatic." Even though we are working harder and longer, we are not getting ahead. Kate questions, "How did this happen? How did we get here? And, more importantly, how can we change this?"

1960s financial analyst Victor Liebow, is credited with the following quote, which may indicate where the problem started: "Our enormously productive economy demands that we make consumption our way of life; that we convert the buying and use of goods into rituals and that we seek our spiritual satisfaction, our ego satisfaction, in consumption. We need things consumed, burned up, worn out, replaced and discarded at an ever-increasing rate." This thinking has escalated over the past four decades so that

we now have what we call affluenza, the disease of over-consumption.

Today, people have had enough. They want to get back to a simpler life so they can enjoy themselves without always feeling tired or guilty. They are voluntarily seeking simplicity in their personal and career choices.

Grant MacEwan's Consumer Education department has developed a workshop called Voluntary Simplicity to address this need. Currently presenting this programme to Alberta government employees as part of their employee wellness programme, Consumer Educator, Carri Hall is now offering this three-hour workshop to the general public. For more information, you may call 497-4003. To register, call 5000.



MONEY MATTERS

Featuring: Bernard Poduska

Author, "For Love and Money" and "Till Debt Do Us Part"

Dr. Poduska shares his inspiring messages about the principles of sound financial management and how to apply them in your life.

In this one day session, you will learn about:

- Lifestyle & attitudes
- why people get into debt
- Communications, feelings, relationships & money
- useful strategies in dealing with money and debt problems

Saturday, April 29, 2000, 9:00 a.m. – 4 p.m., Grant MacEwan College, City Centre Campus, 10700 – 104 Avenue, Room 5-142, Building 5

Cost: \$20 per person (or \$35 for two persons registering together.)

Registration deadline: April 26, 2000

EARLY BIRD DOOR PRIZE: Register before April 18 to be eligible to win a copy of "Till Debt Do Us Part."

CALL 497-5000 TO REGISTER
FOR MORE INFORMATION
CALL 497-4003



Campbell & Associates...We Get People Working!

Campbell & Associates has been designing and delivering innovative training programs for unemployed Albertans and new Canadians since 1986. Our training focusses on empowering adults from all social and ethnic backgrounds with the skills they need to achieve personal and professional growth. High success rates support our mission to continue delivering training that inspires passion for learning and openness to diversity while providing opportunities for personal growth and practical skills for employment. We are dedicated to the success of each of our trainees.

Effective

Our Advanced Labour-Market English Program provides advanced English upgrading,

technical and communication skills and Canadian work experience to immigrant clients who have been unable to secure meaningful employment locally. Students entering this program may have encountered difficulty integrating into the Canadian labour market because of language and cultural barriers or a lack of knowledge about Canada's labour market.

In-depth studies of these barriers to employment have helped us develop innovative and proven methods of overcoming them, particularly in the area of language. For example, we incorporate accent training into our programs, thereby teaching those learning Canadian English the inflections and intonations that help them to be more easily understood by Albertans.

After classroom training, participants are placed with

local businesses to gain appropriate work experience and connections leading to employment in their preferred occupations. Trainees are monitored and supported on an individual basis by the program co-ordinator who acts as evaluator, counsellor, teacher and job developer. All staff members are trained to provide useful, fair and applicable feedback relating to performance to ensure that participants' objectives are met.

Over 500 new Canadians have become familiarized with the language and work culture of Edmonton through our Advanced Labour-Market English Program.

Comprehensive

Since 1990, the Modern Office Professional Training Program

has been providing adult learners with opportunity to learn skills needed to enter or re-enter the labour force in responsible office-related positions. Graduates are awarded Northern Alberta Institute of Technology certification as Modern Office Specialists, as well as Campbell & Associates certificates in bookkeeping and computers.

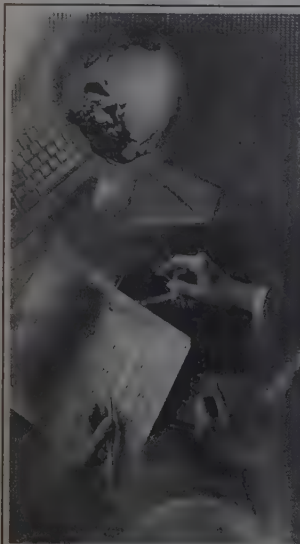
Lessons integrated throughout the program facilitate professional development. Modern office procedures and organizational and interpersonal skills training allow graduates to become productive team members and to quickly advance in an office setting. This training, coupled with our experience in the development of partnerships with business in the Edmonton area has supported our high number of graduates

hired upon completion.

Dynamic

Trainees are supported technically, professionally and personally throughout our programs. Many graduates continue to use Campbell & Associates as a resource when they need technical or personal support in their current jobs.

Our team of instructors has extensive experience teaching adults. The variety of education, experience, and training which comprises the qualifications of our teaching staff is applied creatively in the classroom through the melding of course content, instructional techniques, and instructor strengths. We are proud of the innovative ways in which our students are trained and encouraged to take responsibility for their own learning.



Phone
(780) 448-1850



Campbell & Associates
EMPLOYMENT SKILLS TRAINING

"I have improved my English so much, especially my writing. The teachers are very devoted, friendly, respectful, and gave me extra work and consideration whenever I asked them. It was worthwhile taking this course." - M.B., Student, 1996

ADVANCED ENGLISH & WORK EXPERIENCE

26 week, full-time training includes:

- English Upgrading
- Accent Clarity
- Personal and Professional Development
- Job Search Techniques
- Computer Training
- Work Placement

Call now for May 8th, 2000 start date.

"After 5 months in Campbell & Associates Advanced Labour-Market English & Work Experience program, they got me a foot in the door. I now have a wonderful job in my profession." - N.R., Student, 1998

MODERN OFFICE PROFESSIONAL

10-month, full-time program will reward you with NAIT MODERN OFFICE SPECIALIST certification.

We train you in:

- Bookkeeping
- Business Computer Applications
- Office Procedures

And MUCH MORE! PLUS: 8 weeks of work experience to get you quickly on track in your career.

Orientations now being held for June 8th, 2000 start.

"The Modern Office Professional Training program was the answer to my prayers. I achieved accounting skills, business writing skills, NAIT certification in computers, and knew how an office worked before I went out on my placement. They gave me a renewed sense of confidence and the capabilities to get a managerial position in an office." - S.K., Student, 1998

Reach for your future.

Admissions or Employment Services

available at
our three
Edmonton Campuses

West 481-7900
North 478-7900
South 463-7900

chasing your dreams

Going back to school is about chasing your dreams.

This isn't clearer anywhere than within the Employment Services Department at CDI College where the goal is to help our graduates turn their dreams into reality. "Every person who enrolls in our school has a vision of improving their future opportunities. Our business is about helping them make that happen, and our Employment Services department is where all the puzzle pieces fall into place" says Colleen Starchuk, South Campus Director.

all in a day's work

Nelda Schulte and Helen Allan work out of a compact, well-organized office near the center of Edmonton's CDI College, South Campus. The office sees constant traffic as students and graduates drop in for informal consultation with the college's Employment Specialists. Jose, a graduate, knocks briefly before entering. "Hey, I got that job!" he beams. Helen and Nelda smile warmly as they congratulate Jose. Jose's new role becomes clear within a few minutes, he is working for a company which is creating Internet sites in several languages. Originally from El Salvador, he is fluent in Spanish – a strength that Helen and Nelda immediately recognized and a fact that made Jose the perfect candidate for his new job. According to Jose, the company is looking for more graduates with multi-lingual backgrounds with the skills CDI College develops in its students.



Network Technician students hard at work.



Reach for
your future

CDI COLLEGE
OF BUSINESS & TECHNOLOGY

ongoing recruitment

Meanwhile, across town in the north campus Sandy Bryce and Lisa Litwinski are furiously working on several job leads. An employer needs a Website Developer with strength in Java who can work well on a team and can meet deadlines. As Sandy and Lisa review graduate skills and interest in this position, another call comes in. A CDI College graduate lets the team know that his company is hiring again, and would like to see resumes from some of his former classmates. A student pops his head in the door and says, "I got the PC Support Position you told me about, thank you!"

the right fit

The Employment Services Team at CDI College are aware that there is more to a "good fit" than just the right technical skills and they work hard to understand the type of environment and opportunities each graduate is looking for. "We get involved with the student from very early on. There's a lot of informal consultation to go with the more formal services we provide," Helen indicates. The formal interaction with students includes a Communication Skills Workshop, a Resume Writing Clinic and focused Jobsearch Course. "We focus on things like running an effective meeting and practicing good customer service skills – these skills can really help the graduate go forward with confidence."

Nelda Schulte working with Jose Avelar



setting a vision

"People who come here are motivated to learn – they're here because they want to be," says Helen. "They're out to find work, and we're here to help them. We encourage them to develop their own job networks, but we're also here to help them get started." Graduates set a vision, gain an understanding of which roles or employers can help them meet that vision, finally developing an action plan to get there. It sounds simple, but can be a long and arduous road. "Our confidence in them helps graduates to stay confident!" adds Lisa.

win/win relationships

Although the Employment Services team is committed to helping graduates gain their first opportunities in the field, their main focus is to continue to build the image of; and opportunities for, CDI College graduates in the local employment community. "We are focused on creating win/win relationships between our graduates and employers – every party needs to step forward with an accurate understanding of the roles and relationships for anything to work, an

inappropriate referral is painful for all parties involved and something we work hard to avoid! – this is only possible when we can arm each party with as much information as possible", says Sandy.

graduate testimonials

It isn't difficult for the Employment Services Team to find a graduate statement supporting their claims. "We keep these statements around because they keep us focused and motivated", Nelda explains.

Tamara Reyes-Murales, Programmer/Technical Writer, had carefully researched her decision to change careers. She writes, "The staff members were always assuring, and their encouragement helped me cope with attending college while looking after my family. CDI was helpful from the beginning to the end of my program. Now that I am working full-time in the IT industry, I know I made the right choice in attending CDI for my training. I approach my work environment with the same positive attitude I received at school."

Sandy Neddow, Support Analyst at Sagebrush Technologies writes, "CDI provided a positive learning environment and encouraged a team work ethic which was extremely beneficial in helping me prepare myself to enter the IT industry."

Deanna Ramsom, Office manager of Da Silva Group Inc writes, "We would definitely recommend your school to possible students and potential employers looking for staff. Thank you for the opportunity of having such well-educated students work in our office."

Tracy Woolsey, Customer Service Specialist at Kelly Services writes, "Kelly Services would like to thank CDI for their ability to provide us with qualified candidates to fill our many contract positions."

the CDI path to success

understanding job opportunities

At CDI, we have developed a thorough understanding of employer and community requirements. Through CDI Corporate Education Services, we provide technology and management training for a large number of leading Canadian companies. Because we serve corporate clients, we know the new technologies that are emerging. What we learn from our corporate clients is incorporated into CDI College curriculum.

assessing your needs

You are an important individual at CDI. We take the time to understand your needs and goals. Through our interview and assessment process, we identify your current level of knowledge and help you begin at the best place in your path to success.

skills in demand

Each CDI curriculum area has one focus – to prepare you for the technology jobs of today and for tomorrow. Our innovative, technology-based programs and progressive teaching methods combine to give you the technical, analytical, problem-solving and workplace skills employers seek and value.

success: getting a job

When you graduate from each of our programs, you will have a clear advantage in the job market and in the information technology industry. Our dedication to your success continues with your job search process through our Employment Services Department.

fastfacts

Web Site

www.edicollege.ca

Campuses

Canada: 32
Alberta: 5
Edmonton: 3

Locations

North: Northwood Mall,
137th Ave. & 97 St.
South: 8615 - 51 Avenue
West: West Edmonton
Mall

Full-time Student Body

Canada: 4000, Alberta: 636,
Edmonton: 350

Average campus size:
less than 200 students

Computer Access

full access networked labs
with internet capability

Evening Courses

Not Available

Admissions

310-8585

academicprofile

Lakeland College's great programs cover the great outdoors

An awareness of environmental concerns and issues has increased employment opportunities for graduates of environmental science programs. The Centre of Excellence for Environmental Sciences at Lakeland College's Vermilion Campus offers one applied degree and four diploma programs: Adventure Tourism and Outdoor Recreation, Environmental Conservation and Reclamation, Environmental Monitoring and Compliance and Natural Resources Technology. The minimum requirement for admission to these programs is a high school diploma.

Lakeland College's Bachelor of Applied Integrated Environmental Management is a post-diploma applied degree program. Graduates of Lakeland's Environmental Conser-

vation and Reclamation, Environmental Monitoring and Compliance and Natural Resources Technology are eligible for admission to the applied degree program. Graduates of qualifying degree or diploma programs at other education institutes are also eligible.

Students who have completed one of the two-year diploma programs require an additional 16 months to attain their applied degree. Eight months are spent in the classroom, followed by two four-month practicums. "We put an emphasis on lab work and on field work," says Centre of Excellence team leader Kathleen Donauer, "so our students become very well-trained and we turn out extremely well-qualified field technicians."

Lakeland College is an

interprovincial educational institute, the only college of its kind in Canada, with campuses in both Alberta and Saskatchewan. Approximately 800 students are enrolled at the Vermilion campus while about 400 students attend the campus in Lloydminster. The quality of training students receive at Lakeland's Centre of Excellence for Environmental Sciences is recognized throughout the country.

"The programs are very well-respected and well supported by industry," reports Donauer. "In fact, our most recent applied degree graduates realized 100 per cent employment, primarily in well-paying jobs directly related to their course of study." Graduates of the diploma courses also realized employment rates of 80-95 per cent following completion.

The success of the program is attributed, in large part, to the small class sizes, considerable hands-on field and lab work and a faculty with high-calibre credentials. "Our enrollment quota is 20 students per class and we don't experience much attrition," says Donauer. "The minimum qualifications for our instructors is a master's degree, and many of our faculty have their doctorate."

Adventure Tourism and Outdoor Recreation: In response to the growth of Canada's tourism and leisure services industry, Lakeland College developed the Adventure Tourism and Outdoor Recreation program. The program provides students with the balance of management, technical and interpersonal skills necessary to plan, implement or service tourism and recre-

ational activities in natural, cultural and historic environments. Throughout the program, field trips provide students with exposure to opportunities in the eco-tourism and outdoor recreation fields.

Natural Resources Technology: The Natural Resources Technology program combines elements of two former programs, Fish and Wildlife and Parks and Recreation. The new focus helps students prepare for the growing opportunities to serve the industry as entrepreneurs or contractors. Students graduate with skills that can be applied to many environmental settings.

Environmental Conservation and Reclamation: This program prepares graduates to research, plan, inspect, coordinate and implement resource conservation and reclamation projects. Government, industry and environmental consultant agencies are the main employers of program graduates. Practical training is provided through the use of specialized field and lab equipment and working field trips to mine sites, oil and gas facilities, agricultural lands, forests and bodies of water.

Environmental Monitoring and Compliance: Laws and standards exist at all levels of government to limit the impact of industrial activity on the environment. The Environmental Monitoring and Compliance program provides graduates with the scientific and legal skills they will need to assist industry in complying with environmental standards and to monitor the effects of industry on air, soil, water and plant resources. Courses focus on environmental legislation, research skills, methods of investigation and environmental management.

Scholarship opportunities: Financial aid for these programs is available to qualified applicants through Alberta Learning, as well as Lakeland College scholarship and award opportunities. Earlier this month, about 280 recipients were honoured with scholarships and awards totaling \$118,500 during Lakeland College's annual Awards Night 2000 ceremonies.

This year, 204 recipients received awards valued at about \$85,500 during ceremonies held at the college's Vermilion campus. About \$33,000 in awards were distributed to an additional 74 recipients during presentations held at Lakeland's Lloydminster campus. Further information on funding opportunities may be obtained by contacting Financial Aid and Awards Officer Geretta Partington at (780) 853-8418.



*You may also
want to consider...*

Interior Design

Computer Science

University Studies

Rehabilitation Services

Early Childhood
Development

Diversified Livestock

Emergency Services
Technician

**Are you interested in an
Environmental Sciences career?**

**Then Lakeland College will
interest you.**

These Environmental Sciences programs are offered at Lakeland College's campus in Vermilion, Alberta which is located 200 kms east of Edmonton.

Graduates of many of these programs have gone on to entry-level jobs with salaries in excess of \$30,000 a year.

Diploma programs:

Adventure Tourism and Outdoor Recreation
Environmental Conservation and Reclamation
Environmental Monitoring and Compliance
Natural Resources Technology

Applied degree program:

Bachelor of Applied Integrated Environmental Management

Call Trish @ 1-800-661-6490 for details

**Campuses in
Vermilion, AB and
Lloydminster, AB/SK**

www.lakelandc.ab.ca

**Learn more about our courses
by participating in our
Student for a Day
program.**

Call Trish @ 1-800-661-6490 for details

Lakeland College
Environmental Sciences



University: The great escape?

BY LENA CIMMARRUSTI

I have a distinct memory of sitting with my hand raised in a grade eight math class after my teacher asked how many of us were planning on going to university. I looked around, expecting a view obscured by dozens of skinny, 12-year-old forearms, but was surprised to see that mine was one of only a few being held gingerly aloft. "What were these other people planning on doing if they're not going to university?" I wondered. "How did they expect to get a good job?"

It little mattered to me at the time that I had no idea what career path I even wanted to pursue. I suppose I thought that the all-knowing university would enlighten me about that, while they were filling my head with all the knowledge I would need to avoid working as a fry-cook for the rest of my life.

Two degrees and several student loans later, I found myself just as unsure of what I wanted to be "when I grew up." But it appears I am not alone. A quick, rather unscientific survey reveals that many other people who went on to post-secondary degrees did so for much the same rea-

son I did: it was expected of them, and they didn't know what else to do anyway. "Kim" (B.A., Sociology) admits, "I went to university because I was raised believing that's just what you do. I never really questioned it or investigated alternatives until I was in my second year. And by that time, I just wanted to complete what I started."

"Harvey" (B.A., English/Asian Studies) offers similar reasons: "It seemed like the natural thing to do at the time. There were no other options for me to consider. Not going to university was akin to not going to high school after grade seven."

"Don" (B.Ed.) asserts that while one of the main attractions of university life was that it was a "wonderful repository of nubile young females," his decision to attend university was more than the simple "pursuit of happiness." "The thought of not having to work at some menial job for eight hours a day was very appealing," he says.

Are we then to view universities as nothing more than holding tanks for those who simply have no place else to go? If you listen to people like Kim, Harvey and Don, you'd think the modern university was stuffed with of lost souls

looking for a way to avoid making a decision about a career path. It would seem that the average university student is simply unwilling to leave the comfortable role of student, and sees prolonging their studies as a way to forestall any life-changing decisions until they have discovered the easiest route to making the most money.

This is all a far cry from the original intention of these grand institutions, which were designed for the noble purpose of preserving and institutionalizing knowledge. According to historians, scholars two and three hundred years ago attended university seeking knowledge for knowledge's sake, a much nobler pursuit than contemporary student's express.

But how accurate is this picture? Were the motives of those who attended classes in caps and gowns hundreds of years ago really as pure as their biographers would like us to believe? Weren't the typical students of the past centuries simply the sons of the wealthy elite who attended university because they were "expected" to do so? Their direction was likely no clearer than that of the modern scholars just beginning their studies, but they attended because it was something a well-bred young man

must do. Even back then, universities produced far more over-educated louts than scientists and poets.

Which brings up the biggest distinction between the students of old and those of today. No matter how unresolved today's youthful scholars are about their future when they enter the hallowed halls of learning, they all expect to use their education for some purpose. While they may not expect to land a job directly related to their chosen major, they do expect prospective employers to place some value on their academic accomplishments. They assume their degree will entitle them to more than a monstrous student loan and a nine-to-five job; they believe their years of study will land them a career that will give them some useful purpose in life.

In some ways, this is a much nobler objective than the pursuit of learning for learning's sake. Let's face it: most 18th- and 19th-century university graduates simply returned to their family estates, married and waited to inherit the family titles and property. At least today's alumni are eager to use their newly-acquired knowledge and skills to carve out their own place in the world. This doesn't mean there aren't still some overeducated 30 year olds

out there still living at home and waiting for their parents' life insurance to kick in. Overall, though, I think these are now the exception and not the rule.

While our motives may not be completely pure when we retreat to university after high school graduation, it is unlikely that anyone's ever were. And if the goal of higher learning has become one of more immediately practical considerations than were perhaps intended when the earliest universities were founded, maybe that's a good thing. It indicates that those ivory towers are not as remote from the hurlyburly everyday life as they are sometimes depicted as being.

As for me and the many others like me, despite the fact that we may not have been clear on what we intended to do with our fancy education, the time and money spent at university paid off. It did what we all hoped it would do: it gave us choices. A degree really does open doors, and sometimes those doors open to reveal surprisingly wonderful opportunities.

Practice is perfect at Grant MacEwan

Everybody knows how you get to Carnegie Hall. But rather than practicing away in solitude, why not take a music workshop at Grant MacEwan College and have fun while you learn?

Weeklong workshops are scheduled this summer in vocals, guitar and drums. Beginning and advanced musicians 13 and over are invited to join in this intensive experience.

Vocals: Students in the vocal workshop receive instruction in music theory, chart writing and sight singing. They participate in a harmony ensemble focusing on jazz and popular music. Each student will work on a ballad and an up-tempo song in one of four styles: jazz, beginner performance, musi-

cal theatre or pop/contemporary. Two 30-minute private lessons are also included. Recognized music professionals Iren Bartok, Joanne Linden, Paula Roberts and Sheril Woolgar instruct. The workshop will be held July 10-14 from 9:30 a.m. to 3 p.m.

Guitar: This well-established workshop focusses solely on guitar. Instruction in music theory and ear training as well as ensemble and private guitar lessons are offered. Students will concentrate in accompaniment, rock or jazz/blues style ensembles. "This workshop is like condensing a semester of music school into a week," instructor Jamie Philip says. Other instructors include Rachel Gauk, Mike Rud and Brett Leibham, along with feature

artists who will present master classes. The workshop will be held from July 24-28 from 9:30 a.m. to 3 p.m.

Drums: Drummers begin each day in a theory class that covers rhythm notation and technique. A percussion session teaches participants to develop music reading and ensemble playing skills. The focus is on learning and performing ensemble selections. Students participate in percussion, drum set and hand drumming style classes. Two 30-minute private lessons are also included. Professional musicians Brian Thurgood, John Neelin and Gord Graber instruct. The workshop will be held Aug. 8-12 from 9:30 a.m. to 3 p.m. For more information call 497-4303.

Nurture your creativity with a GMCC workshop

Digital video is the next big creative outlet, according to credible "big thing" watchers. You don't need to be a professional or have a huge budget; you simply shoot, edit your footage on a personal computer and voilà! A short QuickTime movie suitable for CD-ROM, video or the Internet. Several weeklong digital video workshops are being offered this summer at Grant MacEwan College.

Introduction to Digital Film (July 10-14) and Digital Film for Teens (July 17-21) are designed for home video camera users. Students will learn to edit and add special effects using Adobe After Effects and Adobe Premier software. For more informa-

tion, call 497-4336.

For higher-end users, there are beginning and advanced levels of Media 100 Non-Linear Video Editing (June 5-9 and June 12-16), using the sophisticated Media 100 video edit suite. Call 497-4301 for additional information. Other summer computer courses include Computer Imaging (May 15-19) and Web Site Design and Development (Aug. 7-11).

For painters, En Plein Air (July 17-21) offers five days of instruction in watercolour painting in the river valley. Or consider Introduction to Acrylic Painting (July 24-28).

There's even a workshop for dancers and choreographers (Aug. 14-Sept. 1). For more information, call 497-3403.

*Get started
on a degree
or diploma*

with credit courses in:

art
arts administration
computer graphics
journalism
photography
theatre production

call 497-4301 for a free brochure

Summer Workshops

music vocals, guitar, drum
art watercolour, acrylics
digital media imaging, intro to film, web design
video Media 100 non-linear editing
dance/choreography

call 497-4303 for dates and times

Arts Outreach

SCTI**Strathcona Career
Training Institute**

Give yourself a year ... SCTI will give you a career.
The IT industry needs:

Network Specialists

Site Builders certified as:

- MCSE
- CNA
- Microsoft Certified Trainers
- Project Management
- Business Skills
- DOS & Hardware
- A+ (optional)

Software Developers

Programmers certified in the following:

- Oracle
- SQL
- C & C++
- Visual Basic
- Java
- Linux
- Business Skills

Financial assistance may be available to qualified candidates.

Courses are beginning in June. For more information:

ph: 433-7284

E-mail: registrar@scti.ab.ca

Strathcona Career Training Institute (SCTI) is a licensed private vocational school

Located at Suite 154, 6325-103 St, Edmonton, Alberta. We have specialized in Information Technology training since 1992. SCTI is a Microsoft Authorized Academic Training Partner (AATP), a Novell Authorized Education Partner (NAEP) and an Oracle Training Partner. The main programs the Institute offers focus on Network Specialist as well as a Software Developer Course.

According to employers, graduates of SCTI's programs will have a solid grasp of the fundamentals and details that enable them to become certified by Microsoft, Novell, Oracle and Sun

Microsystem products. These technical elements are supported by hands on labs and business skills that incorporate important job skills like effective communications and project management. There is a graduate of SCTI at almost every major corporation in the Edmonton region.

Both government and private financing sources recognize SCTI training. Our courses are an excellent post-secondary option to achieve an above average income position in one year. We look forward to having you drop in to view the facility and talk to our staff and students. Everyone is welcome!

Vancouver Film School: a production house that teaches

Television, feature films, video games, special effects, netcasting, web design, content development production... the entertainment and high-tech industries are thriving, creating employment opportunities throughout the Pacific Northwest. How do you break into these highly demanding and highly rewarding fields? According to Vancouver Film School Director of Registration Daniel Craig, it takes skill, talent and a determination to succeed. Craig should know. Established in 1987, the 12-year old private post-secondary institution trains close to 800 full-time and more than 2,000 part-time students each year in the fields of Film, Acting for Film and Television, Make-up For Film and Television, Writing for Film and Television, New Media, 3D Animation and Digital Effects and Classical Animation.

More like a production house that teaches than a school, VFS offers programs that are intensive, production-based and less than a year long. Students are trained in current technology by industry professionals and learn the skills necessary to qualify them for that first job in the industry. VFS students leave the program with a portfolio of work to showcase their talents and skills.

Craig recommends entering the workforce equipped with hands-on training and production experience. "These are highly competitive industries," says Craig. "One advantage that VFS students have is they work on real productions; they get experience while still in school. That gives them an edge when they start their job search." VFS programs are designed to provide students with the answer to the age-old question, "How do I get experience if I can't get a job?"

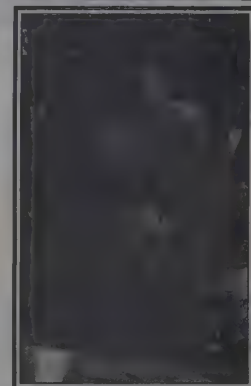
"Our students get their hands wet immediately. They learn by doing, not by sitting and listening to someone lecture on how to do it," says Craig. "Instead of three or four years of instruction, our programs range from 40 to 48 weeks. The programs are intensive, our students learn current technology and are trained in the skills they need for their careers. In less than a year, they gain production experience and are out in the job market while the technology is still being used."

VFS opened three new facilities in 1999: an expanded film centre, a multi-studio acting facility, and a relocated and expanded classical animation cen-



ter. These new campuses are located within a block of each other for the specific purpose of creating convergent opportunities across departments. Last year, in conjunction with a senior Los Angeles agency, VFS introduced a writing program for the film and television markets. VFS has always believed that students get an enhanced educational experience when they can apply multiple resources and cross-program expertise in a collaborative, motivating environment.

Recently, Vancouver Film School launched the largest scholarship campaign in the school's history. VFS will award more than \$174,000 in full-time scholarships to residents of Canada and the United States. Through the VFS 2000 Scholarship Campaign, 12 full tuition scholarships will be available. Two scholarships are available in each of the New Media, Film, 3D Animation and Digital Effects, Classical Animation, Acting for Film and Television and Writing for Film and Television programs. Entry deadline is Wednesday, May 31, 2000. Applications, rules and regulations and further information are available by e-mailing



scholarship@vfs.com, visiting their website at www.vfs.com or calling 1-800-661-4101.

For further information on the Vancouver Film School's full-time programs or the more than 50 part-time courses available, call (604) 685-5808 or visit their website at www.vfs.com.

vancouver film school

40 WEEKS
15 CREW VAN TRIPS
603 STARBUCKS' TIAZZIS
23 INDUSTRY CONTACTS
4 COMPLETED PRODUCTIONS

and

Film • Acting for Film & Television

New Media • Classical Animation

3D Animation & Digital Effects

Writing for Film & Television

Make-up for Film & Television

Film

VFS
education

1-800-661-4101

www.vfs.com

400 West Hastings Street

Local: (604) 685-5808

Vancouver, BC Canada V6B 1L2

E-mail: q140@vfs.com

**ONE PROMISING
FUTURE**

2000-2001 Vancouver Film School Coordinator
Vancouver Entertainment Group

Network Learning Masters: preparation for real-world and e-world

Looking for the right education and certification in the IT industry can be very challenging. Those new to computers or established IT professionals face a myriad of programs and institutions offering certification. Choosing the proper course work that targets a student's needs and develops real-world problem solving skills is fundamental to future success as an IT professional. The answer for dedicated students may lie in the largest independent network training centre in Western Canada. Network Learning Masters (NLM) is an education provider with a keen focus on business solutions.

"We solve business needs by providing the proper technology training. It's all about finding the right product or service to meet needs," explains Leanne de Boer, corporate education consultant for NLM.

There are two aspects to NLM: training and consulting. On the training side, NLM offers two full-time programs in computer networking—Novell and Microsoft—and one full-time program in e-commerce development.

"Within the two networking programs, you can major in Novell with a minor in Microsoft, or do the reverse—major in Microsoft and minor in Novell," says de Boer.

"We offer outstanding cross-platform, solution-focused training to both new and experienced computer networking professionals. This is the 'NLM advantage'," continues de Boer. The industry certification offered at NLM is recognized internationally. "This means you can take your certification anywhere in the

world and it will have the same meaning wherever you go," she adds. That is also why NLM is very excited about the launch of its second training program in e-commerce development, the International School of E-Business (ISEB).

"This [school] builds on the success of the programs already in place at NLM and our sister company, DevStudios. We're offering a higher level of IT certification training," continues de Boer. Training will feature a stellar lineup of Microsoft, Novell, Oracle, Unix, Linux and Java technologies, among others. Up to 40 international students can be accommodated in the Edmonton based ISEB program and can specialize in either e-business network infrastructure or e-commerce software development.

"We realized not only did we need to compete in the global marketplace, but we needed to take a leadership role in training and educating professionals headed for e-commerce careers," says de Boer. She adds that demand for this type of program has been so strong, NLM's president, Aldo Zannoni, was recently in Hong Kong promoting the ISEB and NLM's role in IT education innovation.

NLM graduates have two very key advantages over the competition, says de Boer: integration and application. Students in NLM's full-time licensed programs are cross-trained in at least two different technology platforms to ensure versatility and capability in developing top-notch business solutions. "Students may focus in one area, but they also take courses in a second major technology platform.

There is integration in the real world, so with this cross-training it's like being bilingual," says de Boer. She stresses that NLM's focus is on developing complete IT professionals.

De Boer is also quick to point out other advantages of an NLM education. "Simply put, our training focuses on business solutions, how to use technology to solve a real business need," she says. "At the end of the day, the technology either has to make money or save money, not just cost money. Our students get considerable hands-on training and experience to apply these to real-world solutions."

De Boer proudly maintains NLM has the best instructors in the world and offers a recent award captured by the company as proof. NLM's commitment to the IT industry was recognized internationally last year. At a worldwide conference on IT training in Boston, NLM was the first company to receive Novell's "Excellence for Innovation in Education" award. De Boer adds that NLM was chosen from over 800 other Novell training centres from around the world. "Our instructors not only know what to teach, they know how to teach," she says. The NLM team includes education consultants, certified instructors, test administrators and career services advisors to complete the support network available to students.

Additional training courses offered include A+ Certification and Network+ Certification. NLM is also the first Microsoft Training Centre to offer Windows 2000 MCSE training this April.

"We have all these successful graduates out there, so we need to provide higher level services. Busi-

nesses benefit greatly by being able to access our consulting services," says de Boer. Consulting is the other arm of NLM besides training. NLM is launching an N-tier Service Model for businesses and graduates. "Due to the incredible demand for IT professionals, many new graduates find themselves in positions where they are expected to fulfill not only an implementation role, but a planning and design role as well. Our N-tier Service Model allows these graduates to access the additional resources and support they need to get the job done. Our N-tier Service Model allows companies, regardless of size, to have access to a full range of IT expertise, from technology architects to support technicians." She calls it a "mentored environment" for both graduates and corporate clients. NLM is also a Novell Platinum Reseller and Microsoft Certified Solutions Provider.

NLM is the largest independent network training centre in Western Canada. As an Internet business solutions provider, training and education are the cornerstones of this company's success. NLM started by supplying the training for the design and implementation of local and wide area networks (LANs and WANs). This business scope has since expanded to encompass IT management solutions, IT staffing solutions, technology solutions, e-commerce and website development.

Since 1993 NLM has been helping students in Edmonton develop career opportunities with two highly-specialized computer networking programs: Novell CNE and Microsoft MCSE. In 1996, NLM was

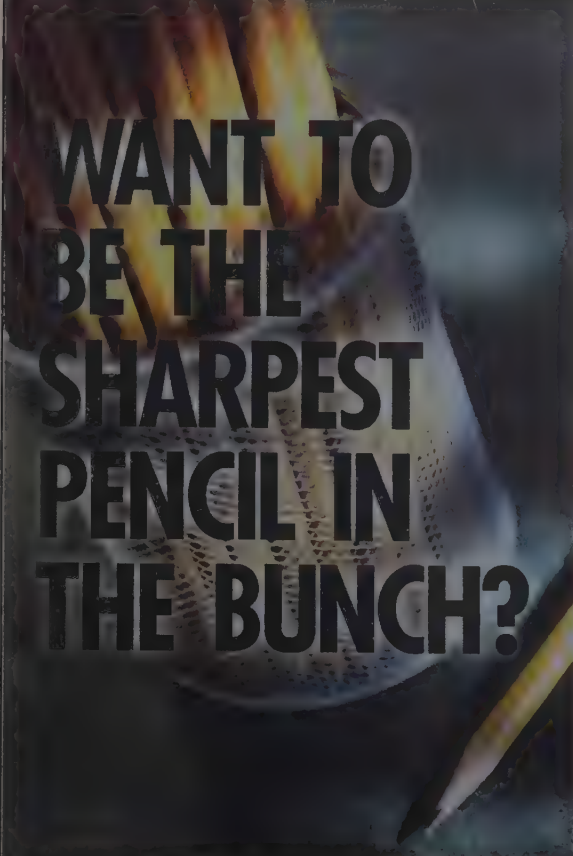
the first Novell and Microsoft authorized training centre in Alberta to be licensed as a private vocational school. Since then the NLM commitment has further expanded with the recent addition of a third program, Certified E-Commerce Solution Developer (Microsoft MCSD and Oracle DBA). This program ties in with the ISEB.

Some of the organizations who have utilized the consulting services of NLM or who have sent employees for further training include the University of Alberta, Edmonton Oilers Hockey Club, Capital Care Group and The RCMP.

In addition to offering course work for A+ Certification and Network+ Certification, NLM will also be the first Microsoft Training Centre to offer Windows 2000 MCSE training, starting this April. Students come from a variety of backgrounds, ranging from those first entering a computer career path to career changers. "The most important thing is that you need to have an absolute passion for technology," de Boer emphasizes.

For further information about the NLM's programs, registration procedures or a course dates and times, contact Network Learning Masters at (780) 423-4200, or call 1-800-235-9044. NLM is located at 400 Canada Trust Tower (10104-103 Avenue) or on the web at www.nlmasters.com.

A fast-track career in the IT industry means adaptability, flexibility, innovative thinking and a commitment to progressive education. Training with Network Learning Masters will get you there.



**WANT TO
BE THE
SHARPEST
PENCIL IN
THE BUNCH?**

Then get your IT training at Network Learning Masters.

Sure, there are lots of schools offering Microsoft and Novell certification training. But only Network Learning Masters combines **outstanding** instructor-led training with hands-on skills integration, preparing you for **real-life** work situations. We were the first licensed private vocational school in Alberta offering licensed school programmes authorised by both Microsoft and Novell — and we **continue to be the best**. Our focus on developing a **complete IT professional** ensures that you'll become much more than a "paper-certified" CNE, MCSE, or MCSD — which means you'll **stand out from the crowd**. So when it comes to your IT career, don't settle for being just another pencil — be the sharpest one around.

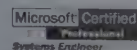
TRAINING OPTIONS

- ▶ Novell CNA
- ▶ Novell CNE
- ▶ Microsoft Certified Professional (MCP)
- ▶ Microsoft Certified Systems Engineer (MCSE)
- ▶ Microsoft Certified Solution Developer (MCSD)

PROFESSIONAL SERVICES

- ▶ Full-time training
- ▶ Corporate training
- ▶ Technology consulting
- ▶ Staffing solutions
- ▶ E-business solutions
- ▶ International School of E-Business

network
LEARNINGMASTERS INC.
IT Training Solutions



Seeing the whole picture

Holistic health is carving a niche in Western medicine

Have you ever spent hours reading magazines in the lobby of a walk-in clinic, only to have an overworked doctor hand you a suspicious prescription for antibiotics that you may not need? And then there's that aching muscle in your back that just won't quit even after your chiropractor pops and cracks your body for a solid two weeks. Maybe the stress and headaches that accompany your job don't really call for the anti-depressants that your therapist keeps pushing on you. Maybe nobody is seeing the whole picture when it comes to the health and wellness of a society so specialized

that it can't connect the dots anymore.

Holistic health, the broad term applied to a collection of healing practices with origins in traditional medicine from around the world, is stretching Western concepts about health, healing and the relationship between body and mind. Once stigmatized by Western medicine as witch-doctor, hocus-pocus flim-flammy, holistic approaches like reflexology, herbology and acupressure have earned the respect of healthcare professionals around the world. Trends in Western medicine have actually begun to follow the holistic model, adopting a complementary view of wellness that recognizes the fact that no one school of thought

has all the answers to our evolving medical needs. In an interconnected world, the holistic perspective allows professionals to see the "big picture" and understand how individual factors compound to create or aggravate health problems.

Individual modalities within the holistic healthcare field such as Reiki, Touch for Health, Flower Essences, Trager Mentastics®, Pranic Healing, Hawaiian Huna Kane and Neuro-Linguistic Programming provide for relief of specific symptoms as well as offering a collective net of preventative practices that allow individuals to guide their bodies towards better health.

We're all wary of trends these days. In our media-dominated

culture, trends come and go like the cycles of the moon. Andy Warhol's "15 minutes of fame" have been cut to three minutes, followed by 10 minutes of backlash and a two-minute fade into cultural oblivion. But with a history stretching back 5,000 years, the complementary practices of holistic healing are anything but the new kid on the block.

Whereas the 1980s brought a renewed conservatism to healthcare, the last decade has seen an astonishing growth in private practices that specialize in holistic practices. As more and more entrepreneurs realize that the future of healthcare lies in the open systems of holistic health (and not in Ralph Klein's closed system of private surgical resorts), employment opportu-

nities for qualified practitioners abound.

Grant MacEwan College offers the only fully-accredited, two-year diploma in Holistic Health in Canada. In addition to countless workshops, certificates in individual modalities and free public clinics, Grant MacEwan's Holistic Health Practitioner program teaches students how to seize the entrepreneurial market, find great jobs and create opportunities within the traditional healthcare field. To read about the variety of study options available to learners of all ages, check out *Your Guide to Part-Time Learning*, available for download at www.gmcc.ab.ca or read it in print form at any of Edmonton's three MacEwan campuses.

DISCOVER

Holistic Health at Grant MacEwan College!

For over a decade, MacEwan College has been a leader in offering high-quality courses in holistic health and personal wellness. We have options to suit your goals and lifestyle.

Part-time Courses & Certificates

Discover holistic modalities with convenient evening and weekend courses. Our non-credit Certificates of Achievement and part-time courses are great for personal interest or the beginning practitioner. Check out these courses:

- Acupressure
- Brain Gym
- Feng Shui
- Hawaiian Huna Kane
- Touch for Health
- Herbology
- Reflexology
- Neuro-Linguistic Programming
- Reiki
- T'ai Chi Chih
- and much more

Holistic Health Practitioner Program

Looking for an exciting new career?

The two-year accredited Holistic Health Practitioner diploma program prepares you to work in a holistic manner as a health promotion specialist. You will explore a variety of healing practices relevant to the body, mind, and spirit. Meet the demand for knowledgeable complementary/alternative health care practitioners with this innovative diploma. Call today for more information.

Attend a FREE INFORMATION SESSION, April 10th at 7 p.m. in Room 7-232, City Centre Campus, 10700 – 104 Avenue.

Check out our student-organized HOLISTIC HEALTH FAIR, April 1st, from 9 a.m. – 4:00 p.m. at City Centre Campus. It's fun, it's free and it's definitely informative. Call 497-5723 for details.

Grant MacEwan College

For more information call (780) 497-5198 or visit <http://www.gmcc.ab.ca/Diplomas/Holistic.shtml>



Voluntary Simplicity

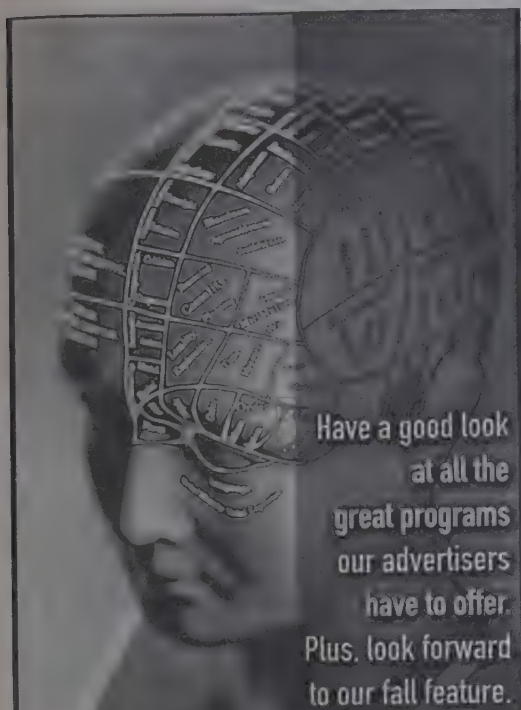
Voluntary simplicity focuses on lifestyle and attitude changes designed to simplify complex lives and promote less consumerism and "Affluenza." It is not about living in poverty but a way of living with balance — careful and knowledgeable consumption of material goods, ecological awareness, and personal growth. Voluntary simplicity is about harmonious and purposeful living. If you are considering changing your lifestyle to have more quality than quantity and to feel more satisfied with the choices you make in life, then this course is for you.

MYMG-0002 Saturday, May 13, 9 am – 12 noon, \$59, noncredit
Room 7-184, Building 7, City Centre Campus, 10700 – 104 Avenue, Edmonton

For information, call 497-4003. To register, call (780) 497-5000.

consumer education

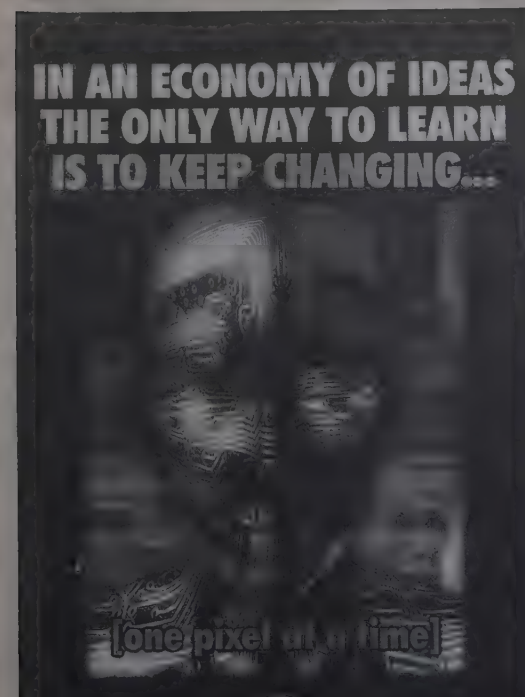
Grant MacEwan College



Have a good look
at all the
great programs
our advertisers
have to offer.
Plus, look forward
to our fall feature.

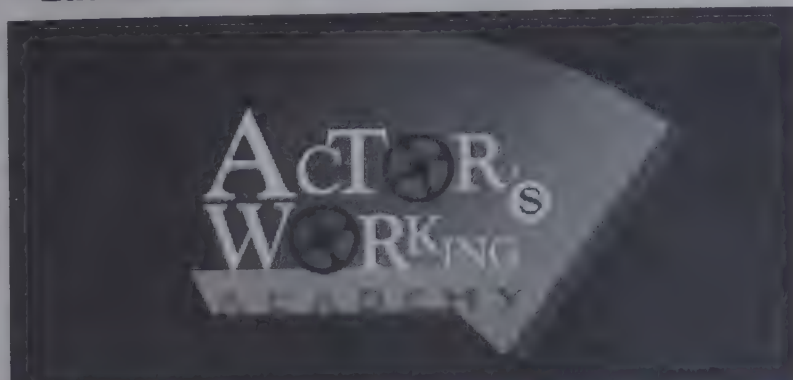
For more information, call Rob Lightfoot
at (780) 426-1996 or e-mail to
VUEWeekly rob@vue.ab.ca

**IN AN ECONOMY OF IDEAS
THE ONLY WAY TO LEARN
IS TO KEEP CHANGING...**



[one pixel at a time]

NEW MEDIA DIPLOMA PROGRAM
www.extension.ualberta.ca/newmedia



**Home of acting teachers
Judy Norton & Warren Robertson**

Graduate Program

Start your career today as a film and TV actor, the most effective
techniques in the only 6 month course of it's kind.

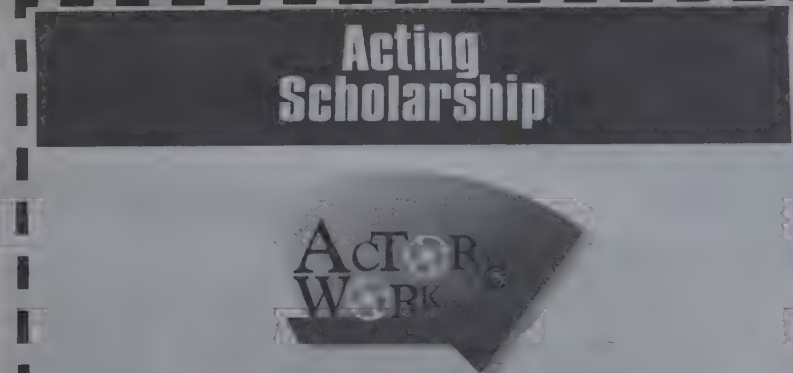
Starts September 2000.
Scholarships available.

Courses are going fast so join the program today and find out how you
can get a job in one of the 27 TV shows being shot in Vancouver.

Call toll-free **1-877-FILMACT**
www.filmact.com

Deadline June 30 for Sept. 2000
Register now for September 2000

**Acting
Scholarship**



**Home of acting teachers
Judy Norton & Warren Robertson**

\$6,600. FILM ACTING SCHOLARSHIP

Full tuition in Vancouver's Professional Film
Graduate 6 month course

For info call toll free
1-877-FILM.ACT
www.filmact.com

**Deadline June 30, 2000
for Sept. 2000**

Career planning

(Continued from page 35)

students around the world on future consumer trends and career directions. His book *Canada's Best Careers Guide 2000* forecasts job growth to the year 2010. His introduction begins with a mock "help wanted" ad reading, "Canada is looking for 3.2 million creative, hard-working people for rewarding careers in healthcare, information management and leisure marketing. Farmers, assembly-line workers, switchboard operators and bank tellers need not apply." Feather's readable book summarizes developments taking place in the world that are shaping future career trends. One of its most helpful features is an industry-by-industry description of "Best Bet" career opportunities. So what are the jobs with the best employment prospects over the next 10 years, according to Frank Feather? Well, as you might expect, there are the usual information

technology jobs, but there are also an amazing number of unique alternative possibilities.

Looking for a career in agriculture or natural resources that keeps you outdoors? Animal biologists, fish breeders and divers are expected to be in big demand. The environmental sector is growing too, as Canadians continue to demand improvements in the way we handle our natural resources. So job prospects are predicted to be good for recycling experts, air quality specialists and toxicologists.

If you're interested in the health or caregiving field, forget child care work and consider a career as an eldercare aide instead. Even geriatric dentists are considered a "Best Bet" to 2010. Think you'd like to work in the human resources field? Feather predicts there'll be a considerable need for telecommuter managers and retirement counselors.

When asked what skills are going to be critical for future career success, Feather points

to a need for flexibility and an open mind. Ultimately, an understanding that learning is a lifelong endeavour will improve your chances for a successful career. It's an exciting future when individuals can explore their various interests through a variety of occupations. Start out as an industrial engineer with a passion for gardening, and your next career may be as a horticulturist. Eventually you could combine these life experiences and pursue a third career in your 60s building biospheres—and perhaps enjoy a leisurely retirement at 80 in your self-sustaining geodesic dome!

But do your homework. "We emphasize that research is probably the most important part of the decision-making process," says Hildebrand. "We find that often students just haven't checked out enough of the facts. They should be interviewing, talking to people in the field about what training is preferred, about the opportunities

for advancement and salary expectations."

There is no shortage of information sources for exploring potential job occupations that may match your life interests. The public library, Career Development Centre and educational institutions all have resource materials available. An online search for career planning sites will give you results too numerous to mention here. But an interesting site to check out is www.careerpathsonline.com, the online version of Career Paths Newspaper, which is published by YES Canada and the B.C. government's Ministry of Education.

Career Paths Online provides career-focused articles and a 10-Step Career Planning Guide which it describes as "the best interactive self-assessment tool on the web." You can decide for yourself whether it lives up to the hype; still, it's easy to navigate and has lots of information, useful whether you live in "Lotusland" or not.

So before you rush to join the

line for IT training simply because it seems that's where all the jobs are, do some research. If you decide you'd enjoy being a programmer or systems analyst, go for it. There's some excellent training available. But don't discount many other possibilities before you check them out. Or before you take a serious look at your interests and hidden skills. You may be surprised at the variety of options out there.

Grant MacEwan Community College will present the Identifying and Changing Careers Workshop on April 10. More information can be obtained by calling the Student Resource Centre at 497-4046. Additional details about the Youth Career Workshop to be offered on July 6 and 7 can be obtained by calling 497-5064. *Canada's Best Careers Guide 2000* and other career planning resource materials can be found at the Career Development Centre's Labour Market Information Centre at 10030-107 St. or through the Edmonton Public Library.

Considering a career in drama?

U of A's Department of Drama rates top billing!

B.F.A. in Acting

This intensive, demanding, conservatory-style program of study and performance prepares you for a career as a professional actor.

B.F.A. in Theatre Design

Combine your talents in art with your interest in drama — choose this highly specialized program to prepare for a career as a theatre designer. Over the past 30 years, 97% of the U of A's Theatre Design graduates have become professionally active in theatre, film, television, design training and research, and various areas of entertainment design.

► Application deadline: May 1

B.F.A. in Technical Theatre

Offered only at U of A, this unique, intensive, conservatory-style program combines practical technical training and production opportunities with a university degree. Choose either of two specializations — and pursue a technical career in theatre.

- **Stage Management:** Study and practice professional stage management for theatre, and explore applications to other disciplines, from opera to dance and music. Use transferable skills for work in touring, company management, and film.
- **Technical Production:** Study all the technical aspects of theatre with hands-on training in set and properties construction, stage carpentry and rigging, lighting, and audio production. You'll have the opportunity to work in a state-of-the-art performance facility.

The Technical Theatre program graduated the first class of students in 1999 — and all of the graduates had secured high-profile jobs in the profession prior to graduation.

► Application deadline: May 1

The Department of Drama at the University of Alberta is recognized as the top Canadian university for professional theatre training programs. The Department's facilities, including the Timms Centre for the Arts, are rated as the top in Canada, and among the top five in North America. Earn your university degree while receiving intensive training, at the highest professional standards, in conservatory-style programs. The Department also offers both liberal arts and graduate programs in drama. **Explore your options!**

B.A. in Drama

Explore acting, improvisation, collective creation, directing, playwriting, technical production, and theatre history in this four-year liberal arts program.

B.A. (Honors) in Drama

Achieve excellence as you prepare for a career in theatre — or graduate study — with this rigorous four-year liberal arts program.

B.Ed. (Secondary) in Drama

This four-year education program prepares you to teach drama at the secondary school level, and to use drama in teaching other subjects.

Graduate Programs

Contact the Department of Drama for information on these programs:

- M.F.A. in Directing
- M.F.A. in Theatre Design
- M.A. in Drama

Need more info? Contact:

Department of Drama, University of Alberta, 3-146 Fine Arts Building, Edmonton, Alberta, Canada T6G 2C9
Phone: (780) 492-2271 • Fax: (780) 492-9156 • E-mail: drama@ualberta.ca • www.ualberta.ca/~drama/homepage.htm

Marketing creativity is creating markets

The beginnings of an art school in the Kootenays can be traced back 40 years to the creation of the Nelson School of Fine Arts in 1958. In 1969, the school entered into an agreement with the local Notre Dame University which allowed students to earn a Bachelor of Education or Bachelor of Fine Arts degree by taking arts-related courses at the school and the required academic courses at Notre Dame University. In 1977, Notre Dame closed and KSA became the Visual Arts Department of the new David Thompson University Centre. Seven years later, these doors were shut and KSA also closed.

It was through community effort and determination that in 1991 a new school was founded: Kootenay School of the Arts—Centre of Craft and Design. Four years later, Nelson's 100-year-old jail underwent extensive renovations and this heritage building now serves as the school's centre.

In 1995, KSA became a cooperative—a change made to ensure that all students, faculty, staff and community members have the opportunity to be involved in the governance of the school. The Kootenay School of the Arts Cooperative relies on continued strong community support and the input of all involved parties. This embedded philosophy of participation is the key element to the success and development of KSA.

KSA is a private post-secondary educational institution with a mission to educate students to become designers, artists and craftspeople primarily as studio practitioners. KSA delivers an education that maximizes the opportunities for a successful career or further education in studio arts. The school's curriculum has been developed to provide students with the instruction and hands-on experience necessary for the operation of their own studios or to work in industry. To this end, KSA hires practising artists, designers and craftspeople as instructors to ensure that students receive tangible knowledge and guidance in their studios.

Kootenay School of the Arts offers both a certificate and a three-year diploma in craft and design. The studios at KSA include Clay, Fibre, Jewelry and Small Object Design, Metal, Mixed Media, Wood Products Design and Writing. The students' studio-based education is supplemented with courses in design, drawing, art and craft history and professional practices.

Professional skills in business and marketing are an important element of an artist's repertoire. During the course of study at KSA students can par-

ticipate in a variety of off-campus activities that promote the development of these skills. For example, KSA's graduating class traveled to the San Francisco International Gift Show, where they spoke with exhibitors and collected information on product lines, prices, promotional materials, packaging and booth display. Such information, combined with the expertise gained in an intensive studio program, provides the students with the tools that they will need to succeed as a professional artist, designer or craftspeople.

Canada is a country blessed with an abundant resource base to support design and craft production. For generations, we have sold our raw natural resources to other countries, who made them into products which they then sold back to us. The KSA Wood Products Design Program (funded in partnership with Forest Renewal BC) is an example of how that attitude and reality can change. One of the fundamental tenets of the program is to add as much value to the raw resource before it is sold or exported. And that is where design makes an impact. Furniture and other wood products will only succeed if the design is sensitive to market wants and needs.

This focus is especially important considering current economic trends such as the highly-valued American dollar, increasing pressure on a dwindling timber resource, and the success of our European G8 counterparts, who are focussing their efforts in the same way.

But this is no ordinary course. As part of the three-year curriculum, the students evaluate the furniture market, find what's in demand from retailers and how much room there is for new products. Then they design their furniture and accessory products, build their prototypes, and develop marketing aids.

But you can't design in a vacuum. The students then enter the final phase of the course, where all their designing, education, and critiquing are put to the test: the Vancouver Gift Show.

And they don't have to just show up. Designing and marketing is not a spectator sport. They must come back with real orders. In order to graduate, they return to Nelson, rent space in either the KSA workshop facilities or another production venue, produce the product and deliver it. For what they cannot produce themselves they rely on their contacts with manufacturers for their parts and components.

This year they will be busy. They came back with over \$11,000 in orders from 20 retailers wanting their products. They have booked for the

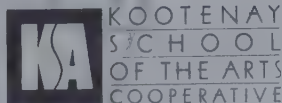
Edmonton show in the early fall, have formed a business and are moving ahead with the momentum.

This final stage not only gives them real world experience, but acts as a business incubator where they will take their first steps into the market. The skills they learn here prom-

ise to provide the necessary design and marketing support for the host of new value-added companies forming provincewide and a solid foundation for the province's most exciting new industry.

As the new millennium approaches, KSA is poised itself to become a centre of

excellence for art, craft and design. KSA's underlying philosophy and relatively small size make it a unique place in which to study and learn. The students who are part of the KSA learning environment will be prepared to contribute to the many roles that art, craft and design play in Canadian culture.



Wood Products Design Program
606 Victoria Street
Nelson, British Columbia
Canada, V1L 4K9

A three year program including:

- design process and prototype construction.
- rendering, computer drafting and design.
- work with real clients and furniture manufacturers.
- small business training and hands on marketing experience.
- qualified candidates may apply for second year direct entry.

Tel. 1-877-552-2821 Fax. 250-352-1625 www.ksac.bc.ca



Wood Products Design
For Production

Jewellery And Small
Object Design

Mixed Media

Writing

Metal

Fibre

Clay



**Kootenay School of the Arts
Centre of Craft and Design**

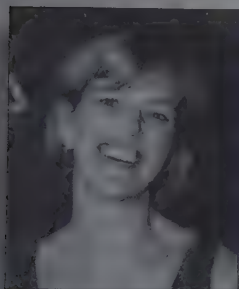
KSA is a small studio-based post-secondary institution that maximizes the opportunities for those who want a successful career in craft or design. We are located in the heart of the city of Nelson, British Columbia

606 Victoria Street
Nelson, British Columbia
Canada V1L 4K9

toll free ph. 1-877-552-2821
ph (250) 352-2821
fax (250) 352-1625

email: ksac@ksac.bc.ca
www.ksac.bc.ca

APPLY NOW! We are now accepting applications for September 2000

**Janice McNeil***Nurse*

"The ASPIRE course was mentally and physically challenging... and a whole lot of fun!"

**Al Brenneis***Teacher*

"I bring 5 classes here every year. The instructors are top notch and we can't wait to come back! Keep up the good work."

**Sue Lucas***Climbing Instructor*

"I really enjoy seeing people push themselves and achieve much more than they think they can."

**Richard Demery***Student*

"Climbing keeps me in good shape and I like the challenge."

- **Drop-in Climbing Adventures - only \$21**
- **ASPIRE: Learn the A to Z of indoor climbing over 10 weeks - \$299**
- **Kids Semester Programs starting in April**
- **Groups and Birthdays (call to book) - \$17 / person**

**Candice Heron***Student*

"I love climbing at VIRG and the staff help make it a fun place to hang out."

**Grant Sinclair***Electrician*

"After a hard day of work I find climbing the most relaxing thing I can do! It's my vertical tai chi."



**Edmonton's
Climbing
Habitat**

8523 Argyll Rd. 496-9390

www.verticallyinclined.com

Bring in this ad for a free VIRG sticker



Jazzscapes
BY DIANNE DONOVAN

Austin accent

Charles Austin Quartet • Yardsbird Suite • Sat, Apr 1 Local jazz favourite Charles Austin takes to the Yardsbird stage with his quartet this Saturday night for a performance that will include standards and originals. Edmontonians have enjoyed the Vancouver-born-and-raised pianist's jazz stylings for over 25 years. In that time, he's worked at Grant MacEwan Community College and has trained and taught many a budding musician. Austin earned a Master's Degree at the University of Victoria; that was some time ago, but he still has the air of a perpetual student, someone always ready to learn more about music and life. He is certainly one of the most visible of Edmonton's musical luminaries, and can be seen taking in gigs all over town any night of the week—that is, when he's not playing one himself.

Austin has been on sabbatical this past year in order to write a book of instruction on piano playing, to be used as a textbook for Grant MacGowan's music program. "I call it a 'jazz piano handbook' for the serious jazz player or piano player," he says. "It'll reflect the GMCC style of piano voicing, and techniques and methods of improvisation." According to Austin, the process of writing the book has helped him to crystallize many of his ideas on the art of playing well. "Having to document the details of scale and chord knowledge is good," he says, "and I'm also dealing with structure in improvisation. I play freely when I improvise, but the use of structure makes for more interesting playing."

To watch Austin play is to take the same musical journey he does. He often becomes so immersed in the moment that his solos become more like rhapsodies, as his piano acquires the fullness and variety of an orchestra. Some of this fullness of sound may be attributed to Austin's early days as a student of classical piano. His moth-

er played piano and his father is a wonderful singer. Austin had his father's passion for singing (he was a boy soprano in the local church choir), but it was his mother's love of the piano that prevailed.

Over the past few years, Austin has been working, writing, producing and playing on a recording with vocalist Jana Lapel. "It's a gospel album," he explains. "It's taken a while—years actually, as some tracks were lost. That set us back, we had to regroup but it's going very well now." Perhaps it's his background as a singer and his respect for the vocal instrument that makes Austin such a famously sympathetic accompanist for singers. He knows the intricacies and subtleties of the human voice and the uniqueness of an instrument that combines sounds with words. Once in a while he'll sing during his gigs, but this week he is fighting a very bad cold, so audiences at the Yardbird may have to settle for an instrumental-only set.

Austin says the main influences on his piano playing include Peter Nero, Oscar Peterson, George Shearing and Bud Powell. Later he heard Bill Evans's sound and grew to adore Evans's intimate musical dialect. But it's not just pianists who inspire Austin; he's also a fan of Edmonton guitarist Bobby Cairns and has spent a lot of time lately listening to P.J. Perry's recent recording with the Edmonton Symphony Orchestra. "Have you listened to that CD?" he asked me. After I assured him I had, he replied, "I put it on every day—it's just great. I mean, P.J.'s sound is so beautiful, it bridges the classical and jazz forms. That recording is meant for a broader audience than just the jazz fans."

On this weekend's date, Austin will be joined by some of Edmonston's fine rising stars: Jerrold Duby (sax), Doug Berner (bass), and John Neelin (drums). This same combination of musicians played a while back at Zenari's on 1st, and Austin says the results were nothing short of magical. He hopes to recapture some of that magic this Saturday night. Usually at live gigs, the biggest response from the audience is for the standards, but in Austin's case, you should pay special attention to his beautiful and complex originals, which is where this musician's gentle, reflective nature really comes to the foreground. ☺

LIVE MUSIC EVERY WEEKEND!!

WEEKLY SPECIALS • DANCE LESSONS Thurs MAR 30:
"Celebrating our 5th Year" **iBomba!**

**Fri & Sat, MAR 31/APR 1:
Sonora Tropical**

10238 - 104 St. • 424-5939



15.99 00

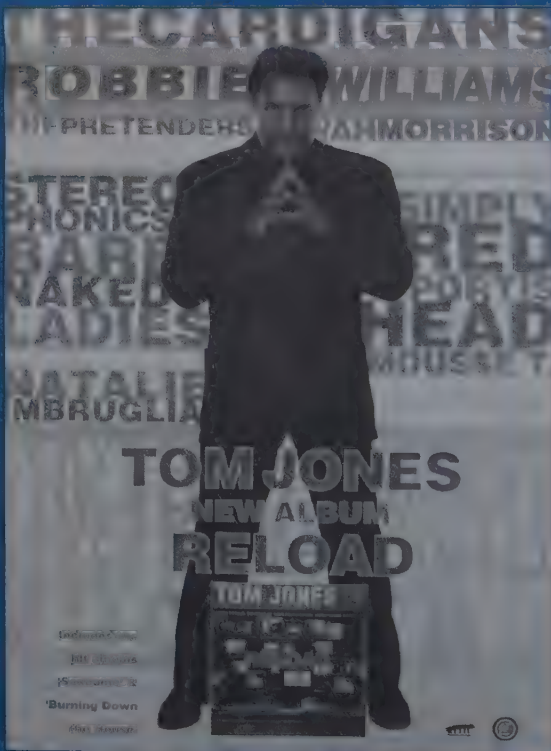
On a few select films, such as *Johnny and Mary* and *My Darling Clementine*, the very producers for these new releases, from classic MGM studios, usually carry the name, very much to the contrary, would claim the new studio independence of a small independent unit. Two are the new names: *MGM-2*. This unit runs a studio business that is primarily aimed at films with such strong talents as *The Godfather*, *Star Wars*, *Barbra Streisand*, *William Shatner*, *Michael Caine*, and *The Godfather*.

FILED (incoming from West is an important and somewhat big brass band on the scene that has made a name for itself. The group is composed of brass instruments and drums, woodwinds.

HMV

www.HAVV.com

RELOAD TOM JONES



HMV
www.HMV.com

THE WORLD'S BEST MUSIC STORES

Red's BIG TIME ENTERTAINMENT, BIG TIME FUN!

WEST EDMONTON MALL • PH: 481-6420

WRESTLEMANIA

Doors @ 4pm / Bouts @ 6pm
Tickets: \$10 Adv / \$12 Day Of
CHARGE BY PHONE: 487-2066

Thursday, April 6
JEFF HEALEY BAND
NEW RELEASE IN STORES NOW!
Tickets: \$9.95 Advance • \$12.95 Day of Show
TICKETS AVAILABLE AT RED'S 487-2066 & TICKETMASTER 451-8000

Saturday, April 8
ONE NIGHT ONLY!
Nashville Session Musicians Brent Mason & The Players
Guitar Extravaganza
ATTENTION MUSICIANS!
Doors: 4:00 pm / Show: 5:00 pm • Tickets: \$24.50 • Available at
MUSENTERTAINMENT (W.E.M.) LONDON/ERRY HERITAGE/RED'S & TICKETMASTER
CHARGE-BY-PHONE: 487-2066 or 451-8000

Wednesday, April 12
RYMES WITH ORANGE
with guests WELCOME
Thursday, April 13
"Misery" - The Ultimate
Live Tribute to METALLICA
Friday, April 14
The Travoltas
Canada's #1 Retro/Disco Band!
TICKETS: 487-2066 / 451-8000

Friday, April 28
2-Time JUNO Award Winner
matthew good band Live In Concert with Guests
Tickets: \$21.50 Adv. \$24.50 Day Of
TICKETS AT RED'S 487-2066 AND TICKETMASTER 451-8000

<www.reds.ab.ca>

Music Notes

By GARY MCGOWAN

Jump change

Jump Daddies • Sidetrack Café • Fri, Mar 31 "It kicked our ass!" That's how singer-harmonica player Rick Pollack of the Jump Daddies describes the band's one-gig foray into playing live with loops and samples.

The onetime swing music band was planning to broaden its musical palette last fall. The swing music scene just isn't quite as robust as it used to be, so the Jump Daddies thought they'd update their sound with some hip-hop flourishes. "But," sighs Pollack, "it became a bigger challenge than we anticipated." So, the group has opted to stick—for the time being, anyway—with real people playing real instruments. They're still pushing their musical envelope a bit, though, says Pollack. "We're just trying to establish a solid groove in the band using all kinds of R&B and jump blues influences."

Since their initial visit to Edmonton last fall, the group has completed their debut CD, *The Fabulous Jump Daddies*. The band's keyboardist assembled the disc at his Workshop Studio. "The facil-

ity is actually in Wynn's house," says Pollack, "and it was a real challenge to record there." The house is small enough that a band as large as the Jump Daddies couldn't all fit into the studio at the same time. So a live-off-the-floor recording was out of the question. Instead, Gogol had to painstakingly assemble each song almost track-by-track. "That definitely made it more work," agrees Pollack, "but I think it was worth it. Our CD doesn't sound anything like a home recording project."

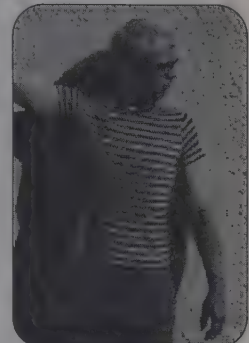
One guest artist whose name stands out on the disc is guitarist Russell Broom. "He's a friend of ours," explains Pollack about the relationship the Daddies have with Jann Arden's frequent musical collaborator. "He wound up on the CD for a couple of reasons. There were some specific things we had in mind for him anyway, and then one weekend during recording our regular guitarist was away. So there he is on the disc." Downtime permitting, Broom plays the odd show with the Jump Daddies around Calgary, but he won't be on the Sidetrack Café bandstand this Friday. With a new disc just out, Mr. Broom and Ms. Arden are occupied with matters of their own.

But the Jump Daddies' schedule is filling in nicely as well. "We'll be in Saskatoon next month," says Pollack, "and there's a bunch of gigs around Calgary as well. We'll also be in Winnipeg, playing that city's jazzfest in June." Given the reception the band received at the Trak on their first visit,

the Jump Daddies want to gig more frequently in Edmonton, too.

Wherever the group plays, they'll be staying away from loops and samples. "I think we'll probably write and record a song that will have a sweet spot in it that will require something like that," says Pollack. Otherwise, the band's sound will be strictly organic.

Joelhouse rock



Joel Kroeker • Sugarbowl Café (Southside) • Fri, Mar 31 Lots of musicians try to write on the road. When Joel Kroeker says he's writing on the road, though, he doesn't necessarily mean songs. "I'm working on my thesis," says the University of Alberta grad student in Ethnomusicol-

SEE NEXT PAGE

more entertainment more often on A-Channel
cable 7 channel 31
MORE MUSIC
who's playing where and when this week

Thursday

Mar. 30—Lou Pride at Blues on Whyte • Debbie Williams at Donna at the Citadel • Jen Kraatz and the Whispers at Elephant and Castle on Whyte • Brett Miles at Four Rooms Restaurant • Uptown Shuffle, Jeari Czapl at Joey Tomatoes, Sherwood Park • jBombal at La Habana • Doug Stroud at Lion's Head Pub • Gail Garner, Reatta at Longriders Saloon • Derek Sigurdson at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mark McGarrigle at Sherlock Holmes WEM • The Oil City Sheiks at Sidetrack Café • Soul Food to Go, Rusty Reed at Urban Lounge • Shag at Voodoo Lounge

Friday

Mar. 31—Uptown Shuffle, Jeari Czapl at Blind Duck Pub • Debbie Williams at Donna at the Citadel • Jen Kraatz and the Whispers at Elephant and Castle on Whyte • Nickelfinger, Bissett and Watt at Expressionz Café • The Rage at Hard Rock Café • Shag at Highrun Club • Swarm at J.J.'s Pub • Bridge at Kingsnight Pub • Los Caminantes at La Habana •

Tony Poirier at Nicholby's • Carmen Lindsay, Thaneah Krohn, Cori Brewster at Orlando Books • Slim Whitman's Nightmare at Pig and Whistle • Derek Sigurdson at Sherlock Holmes Capilano • Duff Robison at Sherlock Holmes Whyte • The Jump Daddies at Sidetrack Café • Joel Kroeker at Sugarbowl Café (Southside) • Turtle Crossing at Sweetwater Café • Mustard Smile at Urban Lounge • Rhonda Withnell, Dianne Donovan, Anna Beaumont at Yardbird Suite • Jerrold Dubyk at Zenari's on 1st

Saturday

Apr. 1—Steve Coffey and Russ Baker at Black Dog • Uptown Shuffle, Jeari Czapl at Blind Duck Pub • Lou Pride at Blues on Whyte • The Stone Merchants at Donna at the Citadel • Paragon, The Funk Fusion Groove Intrusion at Fox and Hounds • The Nomads at Highlands Community League Hall • Swarm at J.J.'s Pub • Bridge at Kingsnight Pub • Los Caminantes at La Habana • Doug Stroud at Lion's Head Pub • Gail Garner, Reatta at Longriders Saloon • The English Teeth, The Brewtals at New City Likwid Lounge • Slim Whitman's Nightmare at Pig

and Whistle • Rock Bottom, Maple Creek at Pleasantry Community Hall • Tim Becker at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes Whyte • Mark McGarrigle at Sherlock Holmes WEM • Ray Condo and His Ricochets, Jerry Jerry at Sidetrack Café • Baffin Island Party, Johnny Wadd at Sublime • Headstones at Urban Lounge • Charlie Austin Trio at Yardbird Suite • Shag at Highrun Club

Sunday

Apr. 2—Hueman Crew at Blues on Whyte • One Fever Reggae Band at Iron Horse • Bridge at Kingsnight Pub • Kent Sangster Trio at Ritchie United Church

Monday

Apr. 3—Billy Wiseman at Lion's Head Pub • Mark McGarrigle at Sherlock Holmes WEM

Tuesday

Apr. 4—Billy Wiseman at Lion's Head Pub • The Plan, Trophy Wives at New City Likwid Lounge • Sugarbush at Rev • Tim Becker at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes Whyte • Mark

McGarrigle at Sherlock Holmes WEM • Umbrellaheads, Wendy McNeill at Sidetrack Café •

Wednesday

Apr. 5—Matt Minglewood at Cook County Saloon • Stone Koan, Change Methodical at J.J.'s Pub • Ani DiFranco at Jubilee Auditorium • Billy Wiseman at Lion's Head Pub • Misdemeanor, Chick Maggot at New City Likwid Lounge • Tim Becker at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes Whyte • Mark McGarrigle at Sherlock Holmes WEM • Jason Mitchell, Rimshot at Sidetrack Café • M2M at West Edmonton Mall

Thursday

Apr. 6—Harley Symington at Four Rooms Restaurant • Billy Wiseman at Lion's Head Pub • Veal, Slow Fresh Oil at New City Likwid Lounge • The Jeff Healey Band at Red's • Chuck Belhimer at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Mark McGarrigle at Sherlock Holmes WEM • Chris Smith at Sidetrack Café • Momentum, NOWage Orchestra at Yardbird Suite

Music Notes

Continued from previous page

ogy and Popular Music Studies. (The- sis topic: a genre study of Canadian singer-songwriters.) Considering Kroeker falls into that category him- self, the road might seem a positively inspiring place to work on such a project. "Unfortunately," sighs Kroe- ker, "my day seems to divide itself into 20-minute sections, so I've been hav- ing trouble finding the time to do it."

Kroeker's time crunch is under- standable. Since moving to Edmon- ton to attend the U of A, the Winnipeg native has made a splash on the Edmonton music scene. He was the acknowledged discovery of the 1999 Old Strathcona Singer- Songwriter Competition and he sub- sequently released a CD called *Naive Bohemian*. "I just recently signed a deal with Spirit River Distribution," says Kroeker, "and I don't have many discs left from that first pressing."

That's okay by Kroeker. His mus- ical energies are currently focussed on completing his second CD. "I've got seven songs recorded already," he says, "and there's a few more to go." He's been working at Crowtown Stu- dios with owner Bill Hobson provid- ing engineering and production input. "I've also been messing around in the U of A's electro/acoustic lab on my own," he says, "and some of that stuff may turn up on the CD."

Kroeker hopes to issue the new disc in the fall, some time after his anticipated September graduation date. Until then, he'll be playing a lot. He's doing frequent gigs with his band the Joel Kroeker Collective (bassist Thom Golub, cellist Ron Dep- ner and percussionist Kevin Parkin- son). "We've been together about six months," says Kroeker. "As my solo thing took off, I started to meet peo- ple by coincidence, and suddenly there was a band." Kroeker also plays a lot as a solo act, too. "I'll be appear- ing by myself at the Sugarbowl on March 31," he says, "and I tour through Calgary and back to Win- nipeg frequently."

Once that darned thesis is fin- ished, Kroeker should have even more time to focus on his music. For now, thought, the writing Joel Kroeker is doing between gigs remains split between the clever, catchy music lyrics of his songs and the staid and proper prose of his thesis.

A taste of Jeari



Jeari Czapla and Uptown Shuffle
• Blind Duck Pub • Fri, Mar 31 "I stand out like a sore thumb," chuck- les Jeari Czapla in reference to his Lenny Breau-inspired guitar style. "Most aboriginal musicians are either doing traditional stuff or country music. There's nothing wrong with that, but my thing is a bit different."

It's a difference that's worked to Czapla's advantage. It landed him a short-notice showcase spot at last fall's Aboriginal Music Awards cere- mony at Toronto's Skydome. It's also got a few different people excited about the CD he's been working on for the last few months. "I've got four tracks completed," says Czapla, "but I'd like to do a few more to make a full-length release out of it."

Czapla says all the tracks are in a jazz/blues/R&B vein with one instru- mental number thrown in. "It's called 'Same Old Story' and it's a kind of 4 a.m., smoky blues thing," he says.

Some of the recording was done at Plumb Recorders in Edmonton, but Czapla says he'll probably finish it in his Winnipeg hometown. "I have some good friends at the Sunshine Music Group in Winnipeg," he says, "who were involved in Chantal Krevi- azuk's early career. They're interested in giving me a hand in their studio to finish up the release."

Czapla doesn't have a firm com- pletion date in mind, in large part because of changes in his personal life: he's about to become a father. "My wife Corrine is due in May," says Czapla, "so until then, I'm gigging frantically." Uptown Shuffle will be at the Blind Duck Pub on Friday, but look for many other dates in April. He says he also expects to play an aboriginal music and arts festival in Vancouver in June, adding, "I'm also hoping to land a spot at Jazz City, although I haven't heard anything yet."

Plus, Czapla has an application in to the Canada Council to run an abo- riginal music program at the Victoria School for the Performing Arts. "No one has done one here before," Czapla explains, "and I think it would help out the community tremendously." Czapla expects to hear by April 1 whether the idea will receive Canada Council support.

Given the frantic prenatal gigging schedule he's put together, Czapla will probably file the call while he's tuning up for his next show.

Let a Smile be your cover band

Mustard Smile • Urban Lounge •
Fri-Sat, Mar 31-Apr 1 One of Edmonton's favourite cover bands, Mustard Smile is back onstage this weekend at the Urban Lounge after a 10-week layoff. So why the break?

"Hmm," ponders vocalist Bruce Armstrong. "Where to start?" It seems that individual band members have experienced a variety of adven- tures since the beginning of the year. "Our bassist Paul Catano and his wife Angie had a baby," says Armstrong. Baby Luke joins two-year-old Nicholas in the Catano household and his father didn't want to play in the weeks leading up to the delivery. (Nothing like a pager going off in the middle of a Radiohead song to throw a guy off his timing.)

Drummer Tim Anderson has also involved himself in a side project called the Quitters. "They call it that," chuckles Armstrong, "because every- body in it has previously left original bands." Which reminds him, Mustard Smile guitarist Shane Austin—who was in Fatman's Belly—bailed out of that band last month.

Last, but certainly not least, Arm- strong went on a vacation to Hawaii. "We were on the Big Island," sighs Armstrong at the memory, "and there is nothing to do but let the sun and the waves hit you." Nothing? "Well, we went out bar hopping with some friends one night," Armstrong says, "and we discovered the locals have a real passion for karaoke." Apparently country music and tradi- tional Hawaiian songs top the Big

Island request list. Armstrong is mum on whether he grabbed the mic and followed the bouncing ball at any point in the evening.

Back in Edmonton Armstrong and the band did take advantage of their downtime to expand the Mustard Smile set list. "We've learned new songs from the Foo Fighters, Matthew Good Band, Lenny Kravitz, Blink 182 and 'Fireworks' by the Tragically Hip," he says, adding that Mustard Smile is happy to be finally returning to the stage, playing music and covering songs. "As long as you can keep the songs fun for you," he says, "it's great."

And it Stoned me

Stone Merchants • Donna at the Citadel • Sat, Apr 1 The Stone Merchants are a rare group. They've grown more cohesive by not getting together as a unit all that frequently.

"I was going through our demos," explains bassist John Armstrong, "and I discovered as many as six permutations of the five of us getting together to write songs." Indeed, Armstrong says songwriting is the fuel that's driven the band forward since last fall. "We set out with the intent to seriously collabo- rate on songwriting," he explains, "and that's given us six or seven versions of a lot of new material."

The Merchants' current lineup includes Armstrong on bass, Al Brandt on vocals, guitarists Tom Roschkov and Eddie Patterson and percussionist Kelly Pikula. The group will appear sans drum kit in the quiet confines of Donna's on April 1, but Armstrong reports that going drumless is becom- ing a usual thing for the group. "We're finding that not using drums opens things up more for us," he explains, "and allows more dynamics in the show." As Armstrong sees it, "With drums, you at least have to play to their volume," which means some of the interplay between guitarists Roschkov and Patterson gets lost.



Losing subtlety is not what the Stone Merchants want. "We've been recording a lot going right off the board into hi-fi VHS," Armstrong says. "It sounds great and it has been very comfortable for us." The Stone Merchants have some plans for the release of a new CD, which they hope to have ready to go by the time they play the North Coun- try Fair in June.

In the meantime, Armstrong has put together a limited edition "high- lights" CD which the interested and curious can pickup at their Donna show. "I took some things off TV shows and Alberta Music Project ses- sions various editions of the band had done over the years," Armstrong says. "I've been making 10 to 20 discs at a time on my CD burner and packaging them with laser-printed graphics." But what happens if the demand exceeds the supply at gigs? "No problem," laughs Armstrong, "I just run home during the break and make more." ☉

the REV

THE GOOD THE BAD AND THE UGLY
TUESDAY, APR. 11th
Woodabeen
70's Sunshine Divine
Caffeine Sunday

FRIDAY, APRIL 14
HEMI DEFEAT
KNEE-DEEP IN GRASS PHORK
A Medical Marijuana Legal Defense Fundraiser

SATURDAY APRIL 15
urban jamboree
OUR VOICE fundraiser
featuring
jen kraatz • twang! • the chicken snails
and more!

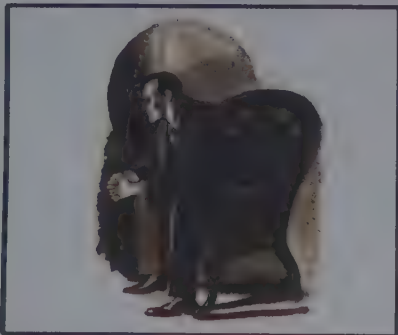
THE GOOD THE BAD AND THE UGLY
TUESDAY, APR. 18th
Darksand
Atrophy
with guests

THE GOOD THE BAD AND THE UGLY
TUESDAY, APR. 25th
Septimus
Sugarbush
~ with guests ~

10030 - 102 Street • info: 423-7820

MUSIC Weekly

"Famous Sayings of Sherlock Holmes"



(22.) "It is a question of cubic capacity. A man with so large a brain must have something in it. Personally, I prefer a few pints of Guinness, but then, that's me."

Win some great Labatt's merchandise including sports bags, jackets & playoff tickets during **Hockey Night in Canada (WEM & Capilano)**.



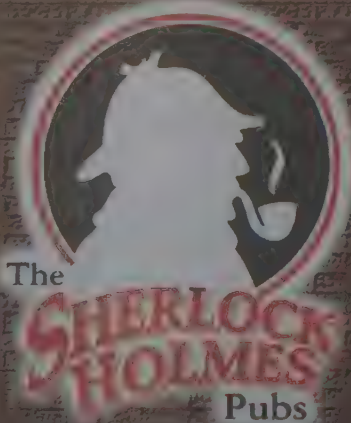
"Cheap Pint Night"
\$2 pints every Tuesday night
(WEM & Whyte Ave.)
and Thursday night
(Capilano)

CAPILANO MALL
MUSIC TRIVIA:
EVERY SATURDAY NIGHT
Mar. 30 & 31:
Derek Sigurdson
Apr. 6 & 7:
Chuck Belhuimer
Apr. 13 & 14:
Richard Blaze

WEST EDMONTON MALL
Mar. 30 - Apr. 1:
& Apr. 3 - 8:
Mark Magarigle
Apr. 10 - 15:
Tim Becker

WHYTE AVE.
KARAOKE SUNDAYS
(9pm - 1am)
Mar. 31 - Apr. 1:
Duff Robison
Apr. 4, 5 / 7, 8:
& Apr. 11 & 12:
Richard Blaze
Apr. 14 & 15:
Duff Robison

DOWNTOWN
(Rice Howard Way)
Mar. 30 - Apr. 1:
Tim Becker
Apr. 11 - 15: Sam August



EDMONTON LOCATIONS:

CAPILANO MALL • RICE HOWARD WAY • WHYTE AVE. • BOURBON STREET

www.thesherlockholmes.com

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

Turn to "More Music" on page 44 for day-to-day listings.

ALTERNATIVE

THE ATTIC BAR AND LOUNGE 10407-82 Ave., 433-1969. •Every MON: Open Stage hosted by Skid Daddy. THU: Student Night.

BACKROOM VODKA BAR (upstairs) 10324 Whyte Ave., 436-4418. •Every TUE: (9-12pm): Noise Pollution w/DJs Cletus and Torsing playing industrial, ambient, etc.

GROUND ZERO (Rebar) 10551 Whyte Ave., 434-5366. SAT 8: Breach of Trust, Les Tabernacles.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. •Every SUN: Open Stage hosted by Everett LaRoi. •Every TUE: Name That Tune. •Every WED: Trivia Night.

NEW CITY LIKED LOUNGE 10161/57-112 St., 413-4578. THU 30 (9pm, doors): D-Tribe, Perry's Meat. SAT 1: Boogie Night Concert! April Fools Day: The English Teeth, The Brevitals. TUE 4: The Plan, Trophy Victims. WED 5 (9pm): Misdemeanor, Chick Magnet. THU 6 (9pm): Veal, Slow Fresh Oil. SAT 8 (9pm): Smak!, The Disruptors.

REGAL BAR AND CAFE www.mildand-honey.ab.ca/otherworld. 10025 Jasper Ave., 990-1212. •Every SAT night: live music.

REV 10030-102 St., 423-78200. TUE 4: Sugarbush-hard rock/heavy metal.

BLUES AND ROOTS

BLACK DOG 10425-82 Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. SAT 1 (3-6pm): Steve Coffey and Russ Baker (of the Kitchen Boys). SAT 8: Ben Sures.

BLIND DUCK PUB 10416-118 Ave. FRI 31-SAT 1 (9:30pm-1:30am): Uptown Shuffle, Jean Czapla.

BLUES ON WHYTE 10329-82 Ave., 439-5058. •Every SAT: Blues Jam. THU 30-SAT 1: Lou Pride. SUN 2: Hueman Crew. SUN 9: Hueman Crew.

CALIENTE LATIN CLUB 10815 Jasper Ave., Mayfair Hotel, 425-0850. •Every THU (8:30pm): Free dancing lessons and Dance Party. •Every SUN (7-11pm): Open Jam with Tito Palz.

CITY ARTS CENTRE Garneau Hall, 10943-84 Ave., 492-3952, 493-0277. SAT 8 (8pm): Gala Fundraising Event: Luann Kowalek and Big Fuzzy.

CLUB CAR LOUNGE 11948-127 Ave., 453-1995. •Every SUN (2-7pm): The KCB hosting the Traffic Jam Sessions.

CLUB MACARENA 10816-95 St., 425-5338. •Every SUN: Jammin' and Madness (Open Jam).

DEVIL'S 10507-82 Ave., 437-7489. •Every MON (8:30pm): Bubba. Funky jazz, groove abstract.

DONNA AT THE CITADEL 10177-99 St., 429-3338. THU 30-FRI 31: Debbie Williams-folk roots. THU 31: The Stone Merchants-folk rock.

ELEPHANT & CASTLE 10314 Whyte Ave., 439-4545. •Every TUE: Open stage, hosted by Jose Osae. THU 30-FRI 31 (9:30pm) SAT (Mid): Jen Kraatz and the Whispers-roots/folk.

EXPRESSIONS CAFE, MARKET & MEETING PLACE 9142-118 Ave., 471-9125. FRI 31: Nickelhing, Bissett and Watt. SAT 1: Open Stage with Randall Walsh.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. •Every MON (7:30pm): Country Classic Jam Session and Open Stage. •Every WED (7:30pm): Bluegrass Jam session. •Every THU (7:30pm): Old Time Fiddle Jam Session.

FOX & HOUNDS PUB 10125-109 St., 423-2913. •Every FRI: Open Stage. SAT 1 (9:30pm): Paragon, The Funk Fusion Groove Intrusion-progressive rock, jazz-fusion. TIX: \$4.

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., 438-6410, 420-1757. SAT 8: Roy Forbes.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. •Every SUN (7:30-11:00pm): Acoustic Open Stage, hosted by Paul Levins.

LA HABANA 10238-104 St., 424-5939. •Every WED: Latin Dance Lessons. •Every THU: Dance Party. THU 30: iBomb! FRI 31-SAT 1: Los Caminantes.

HIGHLANDS COMMUNITY LEAGUE HALL 11333-62 St., 448-9200. SAT 1 (7:30pm doors): The Nomads, Extreme Magic by Trevor, Fundraiser for First Night Festival. TIX: \$12 @ door, Adv. TIX @ Blackbird Mookis.

THE HIGRUND 4926-98 Ave., 440-2233. •Every TUES Name that Tune. FRI 31-SAT 1: Shag. FRI 7-SAT 8: Everett LaRoi.

JOEY TOMATO'S 360 Baseline Rd., Sherwood Park. THU 30 (7-10pm): Uptown Shuffle, Jean Czapla.

JUBILEE AUDITORIUM 451-8000. WED 5 (8pm): Ani DiFranco. TIX: \$32.

KINGSNIGHT PUB 9221-34 Ave., 433-2599. •Every THU: Thursday Nite Red, White and New: local bands. FRI 31-SUN 2: Bridge.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. •Every WED (8pm): Open Stage hosted by Brian Gregg.

MUDDY WATERS 8211-111 St., 433-4390. •Every SUN (3pm-6pm): Open stage hosted by Jose Osae.

NICHOLBY'S 11062-156 St., 448-2255. FRI 31 (9pm): Tony Poirier.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 437-6271. •Every WED (7:30-11pm): Acoustic Bluegrass Jam. TIX: \$2 cover. SAT 1: Rock Bottom, Maple Creek.

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave., 439-1273. FRI 7 (pm doors): Cori Brewster and Bob Jahng, Jim Henry. TIX \$10 adv @ Allie Mythes Music, Blackbird Myozack: \$12 @ door.

O'BYRNE'S 10616 Whyte Ave., 414-6766. •Every TUE: Traditional Irish music by Maria Dunn, Shannon Johnson and friends. No cover.

ORLANDO BOOKS 10123 Whyte Ave., 433-2050 437-7633. FRI 31 (7:30pm): Some Sisters Songcircle: Carmen Lindsay, Thane Krohn, Con Brewster. Donation.

P & W ROADHOUSE 9912-82 Ave., 432-0188. •Every THU (9pm): Lionel Rault and friends (until Apr. 6).

PHATZ RESTAURANT 10331-82 Ave. •Every MON: Live Monday Nights with live music.

PUCK'S SPORTS BAR 11845 Capilano Dr., 471-1231. •Every FRI and SAT: Blues night.

RAKS & KATS 7315-101 Ave. FRI 7-SAT 8 (9:30pm-1:30am): Jeari Czapla, Uptown Shuffle.

RAZZLEBERRIES 10040-104 St., 462-0463. FRI 7 (8pm-midnight): Caedmon-folk. \$2.

SIDETRACK CAFE 10333-112 St., 421-1326. •Every SUN: Variety Night: Atomic. THU 30: The Oil City Sheiks. FRI 31: Jump Daddies-CD release Party. SAT 1: Ray Condo and His Ricochets, Jerry Jerry. SUN 2: All New Variety Night. MON 3: New Music Mondays: Open Stage. TUE 4: Umbrellaheads, Wendy McNeill. WED 5: Warner Music Canada's Residency Program with upcoming singer/songwriter/guitarist Jason Mitchell, Rimshot. THU 6: Edmonton Folk Music Festival Presents: Chris Smither. TIX: \$10. FRI 7: Jazzberry Ram. SAT 8: Local Heroes Wrap Party with Orquesta Energia. SUN 9: All New Variety Night.

SUBLIME 10147-104 St., 447-3603. SAT 1 (6:30pm): Ship of Fools Cabaret: Balfin Island Party, Johnny Wadd. TIX: \$3.

SUGARBOWL CAFE & BAR 10922-88 Ave., 433-8369. FRI 31 (10pm): Joyl Kroeker. \$2.

SWEETWATER CAFE 12427-102 Ave., 488-1959. FRI 31 (6:30-9:30pm): Turtle Crossing-original roots music.

UPTOWN FOLK CLUB Queen Mary Hall, 10844-117 St., 463-3957. FRI 31 (7:30pm): Open Stage: Ron Smith host. (Musician sign-up: 7pm-7:30pm). TIX: Members free; \$3 nonmembers.

VOODOO LOUNGE 4635 Calgary Tr. N., 433-0086. THU 30: Shag-funk, soul, R&B.

CLASSICAL

AROSE WOMEN'S CHOIR First Presbyterian Church, 10025-105 St. FRI 7 (8pm): *Sounds of Spring*: Classical and contemporary choral music. TIX: \$10 adults, \$6 students/seniors.

CONVOCAATION HALL U of A, 420-1757. FRI 7 (8pm): *Harp and Flute*: Nora Bumanis-harp, Shelley Young-flute. TIX: \$10 adult, \$5 senior/student.

EDMONTON CHAMBER ORCHESTRA (ECHO) St. Paul's United Church, 11526-76 Ave., 420-1756. SUN 2 (2:30pm): *A Pair of Violets*: Karen Oppenorth-viola. TIX: \$18 adults, \$12 seniors/students.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414, 420-1757. FRI 31-SAT 1 (8pm): *Magnificent Masters*: Augustin Dumay-violin, Olympia. (7:15-7:45pm): *Symphony Prelude* pre-concert talk: guest speaker: Allan Gilliland-composer in residence. TIX: \$20-\$347 adults; \$16-\$47 students/seniors. MON 3 (8pm): Edmonton Symphony Orchestra Super Special: Roger Whittaker-special guest. TIX: \$20-\$45. SAT 8 (2pm): *Saturdays for Kids*. Mary Lou Falls-special guest. Ms. Mozart. TIX: \$13-\$13 students/seniors. SUN 9 (2pm): *Symphony on Sundays*: Stewart Goodyear-piano, *Exotic Overtures*. TIX: \$15-\$32 adults; \$14-\$32 students/seniors.

FIRST PRESBYTERIAN CHURCH 10025-105 St., 420-1757. FRI 7 (7:30pm): *Keys for Habitat*: A benefit for Habitat For Humanity House Project presented by the Rotary Club of Edmonton South. Solo performances by students of the U of A. TIX: \$10.

KINGS UNIVERSITY COLLEGE West End Christian Reformed Church, 10015-149 St., 420-1757. FRI 7 (8pm): *April and Spring*. Concert: King's University College Concert and Chamber Choir.

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St., 433-6209, 1-877-433-6209. FRI 31 (8pm): *Mediterranean Sunrise* D'Arcy Greaves Trio with Latin percussion by Tito Palz. Pavlo at his band, Spanish, Latin, classical and Mediterranean music.

WINSPEAR CENTRE www.edmonton.cbc.ca, 428-1414. •Every WED: A free noon-hour Classical Music Concert Series. Apr. 5-26. WED 5: *One Piano, Two Hands*: Duo Maaya featuring *op. 10, no. 1*, *op. 10, no. 2*, *op. 10, no. 3*, *op. 10, no. 4*, *op. 10, no. 5*, *op. 10, no. 6*, *op. 10, no. 7*, *op. 10, no. 8*, *op. 10, no. 9*, *op. 10, no. 10*, *op. 10, no. 11*, *op. 10, no. 12*, *op. 10, no. 13*, *op. 10, no. 14*, *op. 10, no. 15*, *op. 10, no. 16*, *op. 10, no. 17*, *op. 10, no. 18*, *op. 10, no. 19*, *op. 10, no. 20*. Brannins. FRI 7 (8pm): *The World at Winspear* Concert Series: Zakir Hussain presents *Masters of Percussion 2000*. TIX: \$25-\$35.

CLUB NIGHTS

1001 NIGHTS 10018-105 St., 448-1001. •Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BARRY T'S GRAND CENTRAL STATION 6111-107 St. •Every WED and FRI: Ladies Nite. •Every SAT: DJ Clay and DJ Damien.

BACKROOM VODKA BAR 10324-82 Ave. THU 30 (9pm): Ascension 2000, DJ Hi-Fi Princess, DJ Davey, \$5 cover. FRI 31: DJ Corey Payne. FRI 7: Official Elements Warm-up Party.

BILLY BOB'S LOUNGE 16625 Stony Plain Rd., 474-7751. •Every SUN (7-11pm): Free pool. •Every TUE (9pm-1am): Karaoke Night. •Every WED and THU (9pm-1am): Live Entertainment. •Every FRI and SAT (9:30pm-1:30am): Live Entertainment. SUN 9 (9pm): Battle of the Bands: Woodabeen, 13th Fl, Unknown Parts, Sonic Symphony. No cover.

BOILERS DANCE PUB 10220-103 St., 425-4767, 440-6062. •Every MON: Industry Night. •Every TUE: Rave Night. •Every FRI: Nite Dancer/Ladies Night. •Every SAT: 80's Dance Night.

BUDDY'S DANCE PUB 10112-124 St., 488-6636. •Every SUN: Karaoke. •Every SAT: aft. Pool Tournaments. •Every TUES: Buddy's Dance Pub.

zenaris
on loc
10117-101 Street
425-6151

LIVE JAZZ

Fridays
8 till midnight

www.zenaris.com

* a minimum charge will apply

In Vancouver, owning an Umbrellahouse is an essential aspect of owning a piece of the city. But the dampness of the coastal city has little to do with why these musicians decided to call themselves Umbrellahouse. Their name has more to do with their eclectic sound, which combines a dry rock 'n' roll with irresistible Britpop hooks. They're hitting the road to support their brand new EP *Sunlike Dialogue*, a tour that brings them to the Sidetrack Cafe Tuesday night. For Paul, the drummer, the gig will be a homecoming of sorts; he kept time for several local acts, but evidently found the dampness of Vancouver more appealing.



MUSIC Weekly

Continued from previous page

CLUB K2 12345-118 Ave., 454-5396. •Every FRI-SAT: Top 40, house-DJ TEK. •Every WED: Top 40, house, Oldskool-DJ Jiggs. •Every MON: Rock-Fest DJ Juke.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. •Every TUE: Ladies Night. •Every THU: Game Night.

THE COCKTAIL CLUB 2940 Calgary Trail S., 490-1188. •Every FRI: T.G.I.F. Girls Night Out.

GALLERY LOUNGE Mayfield Inn, 15615-109 Ave., 484-0821. •Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. •Every WED: Chris Knight from Power 92. •Every THU: Ladies Night.

HARD ROCK CAFE Bourbon St., WEM, 444-1905. •Every SUN (9pm): Name that Tune FRI 31: The Rage. FRI 7: The Rage.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. •Every SUN: live music, full menu until close. SUN 2: Bob Marley Musical Tribute Show: One Fever Reggae Band.

KEGAN'S FAMILY RESTAURANT & NIGHT CLUB 3458-99 St., 435-4065. Brand new 25,000 light and sound system featuring DJ Jerrett, Top 40/Classic Rock.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. •Every WED and SUN: Karaoke nights. •Every THU: FREE pool night.

PLATINUM NIGHT CLUB 10018-105 St., 423-4435. •Every WED: Sin Night. •Every THU: Dance music, Hip Hop, R&B, Reggae. •Every FRI: Platinum Fridays. •Every SAT: Ruppel Sound Machine. No cover.

RED'S WEM, 487-2066. www.reds.ab.ca. •Every FRI: Dance Party, hosts Kenny-K. •Every SAT (10pm): Red's Rebels then DJ Kenny K. •Every SUN: Hygro Sundays, dance party after show. •Every TUE: Toonie Tuesday, THU 6: The Jeff Healey Band, TUE: \$9.95 adv, \$12.95 day of. SAT 8 (4pm doors): Guitar Extravaganza: Brent Mason and the Players. TIX: \$24.50.

THE ROOST Private Members' Club,

10345-104 St., 426-3150. •Every SUN: DJ Jazz, the Recovery Shows. •Every MON: DJ Jazz. •Every WED: DJ Balance. •Every THU: DJ Da Da Ascension. •Every FRI: Down-DJ Weena Love: Up-DJ XTC. •Every SAT: Down-DJ: Hill and Guest: Up-DJ Code Red. •Every SAT: Up-DJ Code Red. Weekends: Down-Retor; Up-House Progressive.

SENIOR FROG'S 10045-109 St., 429-6908 (3764). •Every FRI: Lady's Night. •Every SUN: Industry Night.

SMOK'N JOES 615 Hermitage Rd., 476-6122. •WED: Retro Nite. •THU: Ladies nite •FRI: Stop watch nite. •SAT: Cash giveaway •SUN: Industry Nite.

THUNDERDOME 9920 Argyll Road., 433-DOME. •Every THU: Ladies Night (no cover for ladies). •Every FRI: 21 Century Weekend, ladies no cover. •Every SAT: 21 Century Weekends with DJ Ryan Thomas.

URBAN LOUNGE 8111-105 St., 439-3388. •Every FRI and SAT: serious live music (9pm). •Closed every SUN. THU 30: *The Master Series*: Soul Food to Go, Rusty Reed. \$2. FRI 31-SAT 1: Mustard Mile. SAT 1: Headstones-CD release listening party.

COUNTRY

COOK COUNTY SALOON 8010-103 St., 432-COOK. WED 5: Matt Minglewood-CD release party.

DRAKE HOTEL 3945-118 Ave., 479-3929. •Every FRI-SAT night, SUN aft: Second Chance Band.

LONGRIDERS SALOON 11733-78 St., 479-7400. •Every SAT (3-7pm): Karaoke. •Every SUN (7pm): Open Stage for singers/songwriters, hosted by Daryl Barr, Bobbie Cameron, Mark Puffer. THU 30-SAT 1: Gail Garner and Reata.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. •Every THU: Ladies' Night.

ONE EYED JACKS PUB & GRUB 13042-50 St. •Every FRI-SAT live music.

SANDS MOTOR HOTEL 12340 Fort Rd. •Every SUN (2-6pm): afternoon jam with music Gal and Guy.

WILD WEST 12912-50 St., 476-3388. •Every WED and THU (7:30-9:30pm): free dancing lessons. •Every SAT (4-30-7pm): jam.

JAZZ

CROWNE PLAZA Crowne Plaza (Chateau Lacombe), 10111 Bellamy Hill, 428-6611. LA RONDE Top 40, dine and dance. •Every THU (7:30-11pm): John Fisher. •Every FRI and SAT (8-11:30pm): John Fisher and Christine BECQ.

EARL'S TIN PALACE 11830 Jasper Ave. •Every THU (6-9pm): Dave Babcock and his group perform Dave's unique blend of original and vintage blues and jazz.

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave., Rice Howard Way, 426-4767. •Every THU (9pm-midnight): Jazz. No cover. THU 30: Brett Miles. THU 6: Hurley Symington.

CMCC John L. Haar Theatre, Jasper Place Campus, 10045-156 St., 497-4470. Month of Music—a new concert series: showcasing talents of the students. FRI 31 (7:30pm): Music Technology Concert. \$5 adults; \$3 students/seniors.

IRON BRIDGE 15250-102 Ave., 482-5620 •Every SAT (12-3pm): Live Jazz Brunch.

PHATZ LOUNGE 10331-82 Ave., 413-0930 •Every MON: Fina Estamp.

RITCHIE UNITED CHURCH 9624-74 Ave., 435-8170. Jazz and Reflections—an afternoon of jazz and spiritual reflection. SUN 2 (3:30-5pm): Kent Sangster Trio. SUN 9 (3:30-5:00pm): P.J. Perry Trio.

ROSE & CROWN Sheraton Grande Hotel, 101 St., 103 Ave., 441-3036. •Every THU-SAT (9pm-1am): Lyle Hobbs. •Every SAT (7-10pm): Live jazz in Central Park Lounge.

TOKYO NOODLE SHOP 430-0938. •Every WED (8, 9 and 10pm): Live soul/jazz.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428. •Every TUE: Jam Sessions-jazz, blues. TIX: \$2. FRI 31 (8pm doors): Wine, Women & Song: Rhonda Withnell, Dianne Donovan and Anna Beaumont. TIX: \$8 members; \$12 guests. SAT 1 (8pm, doors): Charlie Austin Trio. TIX: \$5 members, \$9 guests. THU 6: Momentum, Now Age Orchestra. TIX: \$5 @ door. FRI 7-SAT 8: Local Heroes International Screen Festival. TIX: \$6 for EIS members, \$10 guests.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 31: Jerald Dubyk-sax.

PIANO BARS

THE AMIGO RESTAURANT 11607 Jasper Ave. •Every FRI and SAT (7-9pm): Live Villeneuve.

CAFE AMANDINE 8523-91 St. •Every FRI and SAT (6-11pm): Andre.

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 30-SAT 1: Doug Stroud. MON 3-SAT 8: Billy Wiseman.

ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. •Every SAT (7-10pm): Live jazz in Central Park Lounge.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 30-FRI 31: Derek Sigurdson. SAT 1: Music Trivia. THU 6-FRI 7: Chuck Belhumeur. SAT 8: Music Trivia.

SHERLOCK HOLMES DOWNTOWN 10012-101A Ave., 426-7784. THU 30-SAT 1: Tim Becker. TUE 4-SAT 8: Tim Becker.

SHERLOCK HOLMES WEM 444-1752. •Every SUN: Newfie Night with Spirit of the Atlantic. THU 30-SAT 1: Mark Maganlie. MON 3-SAT 8: Mark Maganlie.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every THU: Celtic night. •Every SUN: Karaoke. FRI 31-SAT 1: Cliff Robinson. TUE 4-WED 5, FRI 7-SAT 8: Richard Blaze.

POP AND ROCK

BETTER BE ROCK 8216-175 St. •Every SAT: Live Jam. •Alternate FRI: The B & B Gang. •Every FRI and SAT: DJ Bobby G. •Every FRI: Rock/Sex Trivia and Dating Game.

BILLY BUDDS LOUNGE 9839-63 Ave., 438-1148. •Every SUN (7-11pm): Free pool. •Every WED and THU (9pm-1am): Live entertainment. •Every FRI and SAT (9:30pm-1:30am): Live Entertainment.

DRAGON HEAD Lynberg Shopping Centre, 7522-178 St. •Every FRI and SAT: Classic Rock Dance Party.

GOLDEN GARTER Northlands, 451-8000. SAT 8 (7:30pm): Danzig, Vision of Disorder, Disturbed, Six Feet Under-licensed all ages event. TIX: \$30.

IJ'S PUB 13160-118 Ave., 451-9180. THU 30: Open Jam Nite hosted by Swamp. FRI 31-SAT 1 Swamp. No cover. WED 5: New Rock Wednesdays: Stone Koan, Change Methodical.

KING'S HORSE PUB 4211-106 St., 462-4627. •Every MON: Bar/restaurant industry appreciation night.

LOLA'S MARTINI BAR 8230-103 St., 439-4876. •Every WED: Rimshot.

MARIO'S 4990-92 Ave., 466-8652. •Every THU-SAT: Rare Occasion.

OTTEWELL NEIGHBOURHOOD PUB 6104-90 Ave., 970-7963. •Every THU: Battle of the Bands.

PIG & WHISTLE 9912-82 Ave. FRI 31-SAT 1 Slim Whitman's Nightmare. No cover.

PONCHO'S PUB 9006-132 Ave., 457-8718. •Every FRI: live music/DJ dance. •Every SAT: Karaoke/DJ with Brenda.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. •Every THU-SAT: Live music. •Every SUN: Showcase.

WEM WED 5 (6:30pm) M2M-free concert.

WILD HORSE SALOON 16625 Stony Plain Road., 484-7751. •Every SUN and MON: Karaoke. •Every THU-SAT: Live entertainment.

WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. •Every TUE: Canadian Music Night. •Every SAT: Live music.

the high run

sports & billiards

fri./sat. mar. 31/apr. 1: shag

fri./sat. apr. 7/8: everett laroi

*catch all the Oilers playoff games on our big screens!

4926-98th Avenue Edmonton • 440-2233 for reservations

"Just 10 minutes from anywhere!"

King's Knight Pub

MOLSON CANADIAN RESORT PARTY

JULY 24-25-26 PANORAMA, BC

In the Heart of the Rockies

WIN trips for Two Every Friday Night 'til June 16 / 2000

(Must be 19 years of age or older at time of party)

\$1.25 HiBalls - 8-9 pm

Trip for 2 to MEXICO! or \$1000 cash!

(You must be here to win!)

Presented by Corona & Harold Smith Travel

9331 34 Ave. • 433-2599

MUSIC MADE FOR LOVERS

SNU: ON TOUR AGAIN! LIVE IN THE TOWN HALL APRIL

SNU: THE PING PONG EP
Chi Png and the gang get together again for this new 5 song 10" and CD EP release. One of the originators of the skate rock sound. Together for over 10 years, SNU pull off another amazingly tight and rip roaring blast of energy. The 1st 10" in A.T. history!
VINYL 225 10" EP \$10.00 / CD EP \$11.00

LARD: 70'S ROCK MUST DIE
The newest release from the bad boys of noise destruction: LARD! Does the night away with 3 songs comprising over 18 minutes of pure foot stomping magic from the masterminds of industrial rock and roll. Brand new and totally un-hip.
VINYL 225 12" EP \$10.00 / CD EP \$11.00

BLACK KALI MA: YOU RIDE THE PONY (I'LL BE THE BUNNY)
Front man GARY FLOYD from (THE DICKS, SISTER DOUBLE HAPPINESS, GARY FLOYD BAND) returns on this new release. With a southern flavor and full on balls to the wall rock and roll power! Ya' baby power!
VINYL 227 LP \$11.75 / CD \$13.00

LOS INFERNO: ROCK AND ROLL NIGHTMARE
Finally, their new 13 song full length release! Los-Infernos are five working class dudes from infamous Riverside, CA, who perfectly bring together the sounds of punk, 50's rock, delta blues and just enough twang to set you straight. It burns.
VINYL 240 LP \$11.75 / CD \$13.00

WE STILL PROUDLY CARRY: NOAM CHOMSKY, NOMEANSNO, CAUSEY WAY, BUZZKILL, DEAD KENNEDYS, D.O.A., WESLEY WILLIS & ANGELA DAVIS

ALTERNATIVE TENTACLES RECORDS

P.O. BOX 418092, SAN FRANCISCO, CA 94141-9092, USA

WWW.ALTERNATIVEENTERTAINMENT.COM

WWW.ALTERNATIVEENTERTAINMENT.COM

Classical Notes

By DAVID GRÖNNESTAD

Outta (Web) site!

The Edmonton Classical Web Site • <http://vue.ab.ca/classical/> Three weeks ago, I chastised classical musicians for programming nine concerts in the space of seven days, unnecessarily competing for audiences and media coverage when the following weeks were relatively bare of concerts.

Well, y'all have got no excuse now. On Saturday, April 1, the Edmonton Classical Web Site will be launched. On it, you'll find a complete calendar of classical events going over a year in the future, as well as other nifty features, like a directory of Edmonton's classical musicians and ensembles, a discussion forum, classified ads and an

archive of your favourite classical music rants—er, I mean journalism—Classical Notes.

The Edmonton Classical Web Site is a labour of love on my part—love for classical music and Edmonton's classical community. It can be a great resource for musicians and audience members alike, a central online meeting point. All it needs is your participation: please check it out and check it often.

Enough is enough

Olympia • ESO and Augustin Dumay • Winspear Centre • Fri-Sat, Mar 31-Apr 1, 8pm The symphony's next Magnificent Masters concert's title is rather appropriate—see, I give credit where it's due—given that the programme starts with *Javelin* by American composer Michael Torke ("the Ravel of his generation," according to *The New York Times*), written as an anthem for the 1996 Atlanta Summer Olympics.

However, the highlight of the programme, as far as I'm concerned, is Alban Berg's 1935 Violin Concerto. Berg was a twelve-tone serialist

composer, a student of Arnold Schönberg's, but all of his works share an extraordinary aesthetic of marrying the then-modern serial technique with the music of the past—unlike many composers who seem to want to pretend Bach and Beethoven (and the Beatles, for that matter) never existed.

The concerto's twelve-tone row has traditional major and minor harmonies built into it, and it contains one of the most stunning moments in all of classical music in the fourth and last movement when the woodwinds quote a Bach chorale, "Es ist genug (It is enough)."

The concerto will be played by Augustin Dumay, one of the world's great violinists, and the concert ends with the University of Alberta Madrigal Singers joining the ESO in *Daphnis et Chloë* by Maurice Ravel (who was, of course, the Ravel of his generation).

The great White way

While I appreciate Baroque music and studied it ad nauseam (not, I point out, "ad nauseum"—don't be confused, I'll explain anon), it's not



Augustin Dumay

my first choice of repertoire to listen to. But how could I pass up the chance to hear Toronto's world-renowned original-instrument ensemble Tafelmusik? And I enjoyed it more than I thought I would; I was half-expecting an austere, performance-practice-driven performance, but there was vibrato, there were dynamics and, to give it a human touch, there was even a mistake or two.

The surprise of the evening was countertenor Matthew White. He started his university studies at McGill during my last year there, so what little I heard of him was quite untrained. But he's come a long, long way—he has wonderfully fluid register changes (even when he cheats and uses his baritone voice a bit) and was remarkably expressive; his interpretation of a jilted lover in a Vivaldi cantata was so ingenuous and free, it actually made me laugh out loud.

Classical music evokes a gamut of emotions from me, but not usually amusement—at least, not intentionally.

"A" grave error

While waiting for the Tafelmusik concert to start, I happened to notice the plaque on my seat's armrest: it read

"In Memorium So-And-So." (No, it didn't really read "So-And-So"; I've forgotten the name, and even if I hadn't, I wouldn't repeat it in this context.)

A quick look around at the few dozen seats within eyeshot (and provoking a few odd looks from my fellow audience members) revealed that about half were dedicated to living people, half to dead, with the inscription "In Memorium."

There's just one problem, I realized with a sinking feeling. It's not "In Memorium"; it's "In Memoriam," with an "a" (ablative case, if I remember my Grade 8 Latin).

Granted, I can see how it's an easy mistake to make, but you'd think a professional engraver would have come across that phrase once or twice before.

These dedications have presumably been there since the seat drive before the Winspear Centre's grand opening over two years ago; am I the first one to notice? If not, why haven't they been changed? Hopefully the Winspear can get whatever idiot is responsible to redo them for free; I'd hate to see your donations go toward it.

And I hope something is done. God knows, if my tombstone read "Rest In Peece," I'd be spinning in my grave (and throwing all the people dancing on it off balance, I'm sure). ☹

Mr. Entertainment Music WEST EDMONTON STORES

presents the 2nd Annual

Guitar Extravaganza

featuring **Brent Mason & The Players**

Paul Franklin
Steel Guitar

Michael Rhodes
Bass Guitar

John Hobbs
Keyboards

Eddie Bayers
Drums

featuring **Thom Bresh**
Son of Merle Travis

Also featuring **Buster B. Jones**
Back By Popular Demand!

ONE NIGHT ONLY!
Nashville Session Musicians To The SUPERSTARS!
Shankie Twain • John Fogerty • Alan Jackson and many more!
Check out The Players at Country Sun!

Live In Concert

Saturday, April 8, 2000

FOR MORE INFORMATION, CALL MR. ENTERTAINMENT W.E.M., 444-1366
OR TOLL-FREE (800-254-0753)
Charge-By-Phone (RED's Direct) 487-2066
or Ticketmaster 451-6000

Red's

ATTENTION MUSICIANS!
Doors: 4:00 pm / Show: 5:00 pm
• Tickets: \$24.50 • Available at:
MR. ENTERTAINMENT
(W.E.M., LONDONDERRY, HERITAGE),
RED'S & TICKETMASTER

THE **edmonton** CLASSICAL WEB SITE

Your all-inclusive
online resource for
Edmonton's classical
music community

<http://vue.ab.ca/classical>

It's Mondo Condo for touring Ray

Ricochets conquer the world with Western swing

By RACHEL SANDERS

If you've ever seen Ray Condo and the Ricochets play live, you know that for a bunch of old geezers, they really swing. If, however, you've never seen the Ricochets belting out their particularly high-powered brand of Western swing, then you'd better get your sorry ass down to the Sidetrack Café this coming Saturday night.

Ray and the Ricochets put on a hell of a live performance. They played a mean show before Christmas this year in Vancouver's W.J.S.E. Hall, alternating sets with a group of old-fashioned burlesque dancers called the Fluff Girls. "This is my kind of feminism!" hooted the talented Mr. Condo as the betased young ladies wiggled offstage and the Ricochets launched into yet another set. It was quite a night.

Indeed, their live performances are so full of energy that their previous albums seem somewhat mellow by comparison. That's not the case with the upcoming *High and Wild* disc, which is due out in a couple of weeks. "This one is definitely better than the last two," says Condo. "This one came off really well. In the past, we've had trouble capturing our live feel. We're definitely a live band and

this album has more of that live rhythm and energy. We have a new bass player. He's really hot. And we have our original drummer back. Not to mention the fabulous Jimmy Roy on steel guitar."

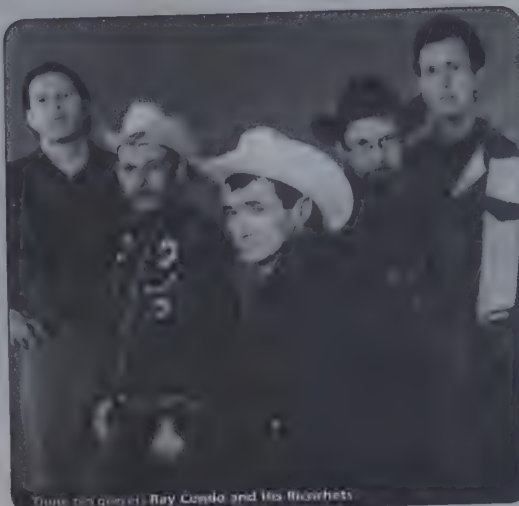
High, wild and handsome

The next few months are going to be crazy busy for the Ricochets. On top of the imminent release of

High and Wild, the Ricochets will be spending the next few months touring far and wide. Soon

after this weekend's Sidetrack gig, they're heading down to Las Vegas for the Rockabilly Festival. "I like Las Vegas," says Condo. "It's fun. Disneyland for grownups—wacky, fun and trashy."

After spending the summer on the cross-Canada festival circuit, they're off on a European tour which includes stops in France and Spain. Europe is old news for the Ricochets, who have been working the continent since the late '80s. In fact, it was the reputation they built for themselves in Europe that helped them finally break into the U.S. market. Strangely, it was only once they were established Stateside that they were finally able to make it big in their home and native land, where they'd been playing for years without achieving any significant recognition. "We're very international," says Condo. "There's an international love of Americana that works well for us in Europe. Holland's real nice to hang out in," he says, adding that the



There are guitars, Ray Condo and the Ricochets

passion for western swing is probably biggest in France.

Do Ricochets bounce off the walls?

The prospect of all of this touring doesn't faze Condo who says of the Ricochets, "We're a team. We're old geezers, so we've pretty much got control of our neuroses. When you get older, it gets easier to put up with other people's differences."

As for their upcoming show in Edmonton, look forward to a magical musical adventure. Although Condo

cites our rival city to the south as having the strongest support and the biggest audience for country music in Western Canada, he says the Ricochets have a soft spot in their hearts for Alberta in general. "We've had some nice nights in Edmonton," Condo says. "I have a lot of faith in Alberta. I think there's more of a heritage there for what we do. It feels really good to play in Alberta. I'm still working on Edmonton." ●

Ray Condo and His Ricochets
With Jerry Jerry • Sidetrack Café •
Sat, Apr 1



**LISTEN to a
DIG DEEP
feature on
BEDHEAD
on the next
edition of
HERE THE
WATER
FREEZES
FASTER
this Saturday,
April 1
starting
at 2 pm
on FM88**

**Bring your bike to
Edmonton's
CRITICAL MASS
bike ride this FRIDAY,
MARCH 31st.
The ride starts at the
City Hall fountain at
5:30 pm.
CJSR's REDBIKE
TRAFFIC REPORT
will be there to spread
the word that the
revolution will not be
motorized!**



P.A.D. CONCRETE presents

VUE & STAR present

DANZIG

SATAN'S CHILD

TOUR 2000

VISION OF DISORDER
Six Feet Under
disturbed

SATURDAY, APRIL 8th, 2000

GOLDEN GARTER

NORTHLANDS PARK

General Admission / Doors - 6:00pm / Show - 7:00pm / Licensed/All Ages

VUE & STAR present

SNFU

LIVE IN CONCERT
with guests:
Union 13
Chunk
Endsville

SATURDAY,
APRIL 15th,
2000

GOLDEN GARTER
NORTHLANDS PARK

General Admission
Doors: 7:00pm
Show: 8:00pm
Licensed/All Ages

Tickets Available at: and Charge By-Phone: Ticketmaster 451-8000
www.ticketmaster.com

SNFU in-store autograph session
at FarSide [WEM] 3:00 pm on Saturday, April 15.

The return of Healey's comet

Blues virtuoso is boring to talk to, exciting to hear

BY DAVE JOHNSTON

I'd Amanda recount

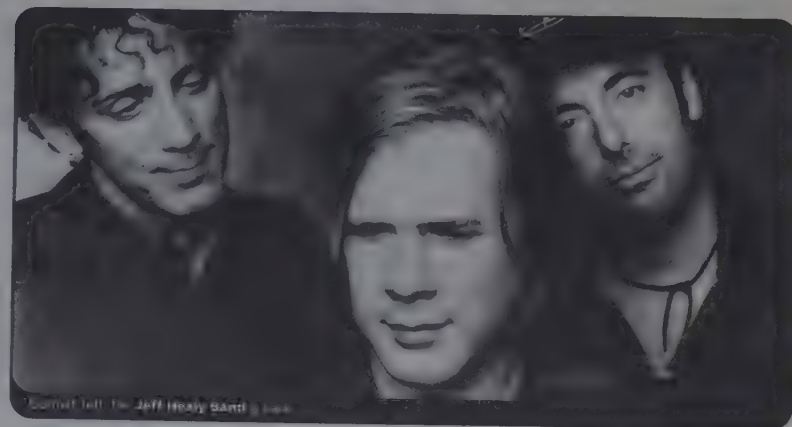
Although they were no longer producing discs, the band was still active in the music business with the formation of their company, Forte Records and Productions. The company was born from the band's experience managing their own career, and they imagined that other artists could benefit from their hard-won expertise. One of the talents who has benefited from Forte's support is Amanda Marshall, a virtual unknown until she came to Healey's attention.

"Somebody who knew Amanda told me about her," he says simply. "They told me that she had to be heard. Once I did, we picked her up right away. Obviously it's worked out quite well."

There's a quiet pride in Healey voice when he talks about his accomplishments, and rightfully so. He didn't let his blindness deter him from picking up a guitar at the age of three and beginning to master it, creating the unique lap-playing style that has since become his trademark. Stints on the CBC, top-ten singles, and sessions alongside Stevie Ray Vaughan, David Wilcox, Bob Dylan and Bonnie Raitt have dotted his career and raised his profile on the international stage. He's even been in a Patrick Swayze movie, *Road House*. "You do one movie, and everyone thinks you're an actor," he laughs. "Let me tell you, I'm no actor!"

Vaughan conformist

However, he has tasted the spoils of



Comet left: The Jeff Healey Band

rock stardom. In retrospect, he doesn't seem that impressed with the trappings. He'd rather be mastering the trumpet and learning to expand his musical repertoire than muck around with being some sort of celebrity. "What's a rock star?" he asks. "Stevie Ray Vaughan was a rock star, but he was also an artist. He found fame by playing what he felt. That's what I want to do. I want to play the blues, I want to play jazz, I want to play rock.

It's all the same to me. It's all music that comes from within."

Healey's new album, *Get Me Some*, is a return to form. After a five-year absence, Healey and his band may be on a new label, but the hard blues sound that shot the Jeff Healey Band into the limelight years ago is still intact. Songs like "Which One" deliver the rock, but "Love Is the Answer" and "Rachel's Song" deliver the soul. All the meaning you're

looking for is right in the notes bubbling from Healey's guitar.

"That last song, that's one for my daughter," he chuckles. "That one, out of all the songs, has more meaning than anything."

For a boring man, Healey has more passion than words can say. It explains a lot. ☉

The Jeff Healey Band
Red's • Thu, Apr 6

Living the life of Smiley

Guy Smiley is beaming over deal with Epitaph label

BY STEVEN SANDOR

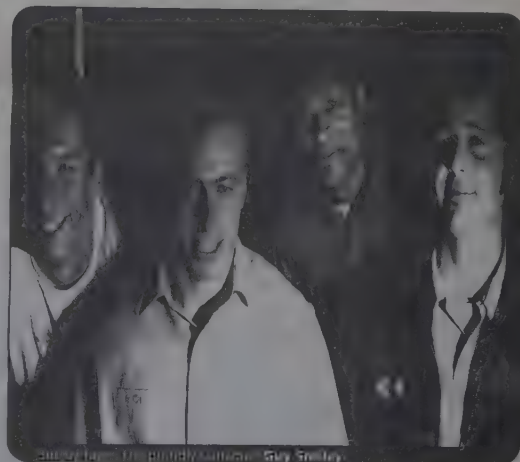
The city of Winnipeg was struck with collective grief half a decade ago when their beloved Jets packed up and moved south to Phoenix.

It's a pain that's still fresh with Guy Smiley lead singer Derek Kun—so much so that he wrote a song about it: "The Canadian Way," which appears on the band's new album, *Alkaline*. And he pulls no punches when he blames former Manitoba premier Gary Filmon and NHL commish Gary Bettman for ruining the Jets. "Filmon's insane/He's a fuck-up!" sings Kun. "You know he threw it away/Bettman sucks! Another fuck-up/He is getting rich off the game."

But while the fortunes of the Jets went sour, the prospects of Winnipeg's hottest punk act are skyrocketing. *Alkaline* (the band's third CD) is distributed by Smallman Records in Canada, but Guy Smiley (Kun, bassist Jamie Fyles, drummer Ryan Francis and guitarist Paul Stewart) have landed an even bigger deal in the United States, signing with punk giant Epitaph Records. And with recent successful tour slots opening for the likes of the Misfits and Good Riddance, the buzz about the band is definitely growing.

"So far, we've done very well," says Kun. "Europe's been great. It's blown our minds to see our album on ads, right in between bands like NOFX and Pennywise."

While Guy Smiley's name is new to most people on the punk circuit, Kun notes that the band's current success is the product of years of hard work. "People might think



we're an overnight success, but we've stuck with it for seven years," says Kun. "But we've been going strong now for three years and we definitely want to take it to an even higher level."

The island of Misfit boys

If nothing else, Kun says the band allowed him the opportunity to meet the Misfits, one of the first hardcore bands to turn his crank as a teen. "I was a bit intimidated by them at first," he recalls. "After all, I had idolized these guys for so long. But they turned out to be the nicest bunch of guys we ever toured with. I mean, it was 1985 when I first got into them...."

After a listen to *Alkaline*, it's easy to see why so many rock critics and fans have used the term "punk/metal" to describe Guy Smiley. The band is one of the new generation of young punk acts that

have embraced the big drum and guitar sounds that were once the sole domain of metal bands.

"I think the best compliment we get is that people tell us that it's hard to pinpoint our sound," says Kun. "I grew up with Orange County Hardcore and New York Hardcore, and our drummer is into metal and ska. We use those diverse influences."

The band is planning two more European tours before they settle down to record a new album for Epitaph some time in the fall. And even though the band is on a SoCal label, Kun said most European fans know full well that Guy Smiley has Canadian roots.

"People pretty well much know we're Canadian," says Kun. "I can tell that because people in Europe all really like Canadians, while they're not the same way with Americans." ☉

Guy Smiley
Bonnie Doon Hall • Fri, Mar 31

NEW CITY
OPEN 7 - 3 DAILY

ERWID LOUNGE

Thursday.....30
D-Tribe (formerly Mute) w/ **Perry's Meat**

Saturday, Apr..01
Boogie Night Concert!
The English Teeth
(ex-Forbidden Dimension, Primrods) w/ **The Brewtals**

Tuesday.....04
The Plan (from Halifax!) w/ **Trophy Wives**

Wednesday...05
Misdemeanor w/ **Chick Maggot**

Thursday.....06
Veal
w/ **Slow Fresh Oil**

All Shows:
Doors @ 7 pm
unless otherwise
noted

10161-112 ST. • InfoLine: 413-4578

The unrepentant spinner

10 things you should know about Paul Oakenfold

BY DAVE JOHNSTON

There are probably a few things you should know about Paul Oakenfold. Today, he's regarded as the world's most successful DJ, thanks to high profile gigs, popular singles and a well-regarded record label. Even the *Guinness Book of World Records* has affirmed Oakenfold's status.

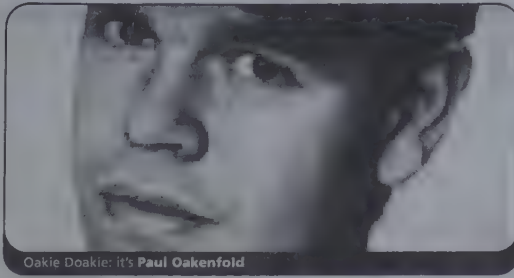
It hasn't always been glowsticks and chauffeurs for Oakie, however. A few years ago, when he decided that trance was the sound of future clubbing, he was openly ridiculed by the British dance music community, then riding high on the sound of house—never mind the fact that Oakie handed that over to the clubbers in the late 1980s. "I always felt that I was ahead of the game," he told *DJ Times* magazine in 1998.

Like we said, there are a few things you should know about Paul Oakenfold.

1. Spinning records, not salad. Before he was introduced to turntables by his friend Trevor Fung back in 1981, Oakenfold was a chef. Fung spun jazzy tunes at a wine bar in London's Covent Garden, and the young Oakie quickly decided that he too would rather spin records for a living than spin salad.

2. Odd jobs. Finding few musical opportunities in London, Oakie headed to New York and found employment as a courier. While he raced around Manhattan in the daytime, he spent his evenings at the infamous Paradise Garage and getting into hip hop. That passion led to a job with Champion Records back home in England, promoting acts like Jazzy Jeff and Salt 'n' Pepa. His involvement with hip hop manifested itself in print as well: he wrote a regular column in *Blues and Soul* magazine under the pseudonym Wotupski.

3. Take me to paradise. Oakenfold's primary influence as a DJ was Larry Levan, the mastermind behind the Paradise Garage. "Levan was the



Oakie Doakie: It's Paul Oakenfold

DJ who was very open-minded," Oakenfold told *DJ Times*. "He would play the Clash and Queen alongside dance and disco records." The experience would prepare Oakie for his eventual epiphany in the Mediterranean at Ibiza in 1987.

4. This is my house. When Oakie visited Ibiza with a bunch of friends, he found DJs who were recklessly melding rock, disco and dance music in a style dubbed "Balearic." He took the formula back home to the U.K. and essentially created the acid house movement with his successful club nights. He didn't plan to lead a revolution, though. His first party at the Project was an invite-only Ibiza reunion, which was so successful he held several more in the months that followed.

5. You can dance to anything. If you've heard of the Happy Mondays, then you've heard of "Indie dance." Oakenfold teamed up with producer Steve Osbourne to remix a song called "Wrote for Luck," which became a huge U.K. dance-floor anthem in 1988. The subsequent work they did with the Mondays took the Balearic concept a step further, as Oakenfold and Osbourne transformed rock songs by the likes of U2 and Michael Hutchence into thundering dance records, thus creating dance music even rockers could like. Ergo, indie dance.

6. On the road. If you saw U2's Zoo TV Outside Broadcast tour back in 1993, then you may remember a van rolling out in front of the stage out of which popped a DJ who spun tunes between the acts, pumping the

crowd for the Irish band's high-tech show. Oakenfold toured with U2 for over two years, and even made them cool with his remix of "Even Better Than the Real Thing." As the Edge told *Mixmag*, "We never thought any of our tunes would end up that big, and Paul did that."

7. Goa my way? Oakie decided that trance was the way to go when he visited the East Indian island of Goa in 1995. The temperature was so hot, DJs played tapes instead of vinyl, as the records would melt on the turntables. He championed the sound back in the U.K., eventually winning an award for his Goa mix on BBC Radio.

8. Get a haircut. Oakenfold has been playfully chided through his career for his creative coifs. While he currently sports a chic crop job, he used to have an outrageous mullet that earned him the nickname "Bono" from his employers at the influential Liverpool club Cream.

9. Pounds of dough. In their latest issue, *Mixmag* reveals that Oakenfold currently charges £10,000 for a two-hour gig. Considering the current rate of exchange, that works out to be over \$25,000. That's about \$208 a minute, or \$1,250 per song.

10. A man of the people. Unlike many other superstars, Oakenfold likes to mingle. If you're wandering around the Sportex this Saturday, don't be surprised to see him wandering around, too. He has said in the past that he likes to show up early, play his set and hang out afterwards. ☉

Paul Oakenfold

Ascension 2000 • Northlands Sportex,
Edmonton Northlands Park
• Sat, Apr 1

Pussycat Fridays

The weekend starts here



Feline delights til 10:00 PM

\$1.50 beer til 10:30 PM

Upstairs: DJ Slimboy plays progressive house and trance

Downstairs: DJ Blue Jay plays the best in indie & alt rock

Doors open at 8:30 PM
18+ ID required

For more information,
call 424.2851



10030A 102 Street
Downtown Edmonton

NEW CITY SUBURBS

WEDNESDAYS NO COVER

"Soul Good"

with Res. DJ Jawdee & monthly residents
50c pints of Big Rock 'til 10pm
\$1.25 'til 11pm • \$2.50 'til close

THURSDAYS NO COVER

SYMPATHY FOR THE CLUBSCENE

Lotsa Drink Specials: \$1.25 HiBalls 'til 12 • \$2.75 Bottled Domestic Beer 'til 12
\$2.25 Jagrmeister, tequila and Sambuca shooters • WITH P.R. DOUGLESS

FRIDAYS NO COVER

FREEDOM FRIDAYS

with resident DJ's Nicky Miago & Jakob
\$2.75 HiBalls 'til Midnight
\$6.50 Jugs Beer 'til 10:30 pm

SATURDAYS NO COVER

SATURDAYS SUCK!

with DJ Schizo & Blue Jay
120% ADRENALINE
NO COVER w/ THIS AD • DRINK SPECIALS
ALT/SKA/INDIE/INDUSTRIAL/PUNK/RETRO/etc.

SUNDAYS NO COVER

Sunday Service

with rev niktofeelya
INDUSTRIAL & GOTH
\$2.25 pints 'til 11pm • \$2.75 pints 'til 2am

10161-112 St. • InfoLine: 413-4578

bdimondays

SUPERSONIC

TRANSCONTINENTALINDIETRASH

APRIL 03/10/17 AT THE BLACK DOG
WIN A \$75 GIFT CERTIFICATE
FOR SALE MERCHANDISE
AT GRAVITY POPE

APRIL 24/MAY 01/08
WIN A \$100 GIFT CERTIFICATE
FOR MERCHANDISE
AT GRAVITY POPE

APRIL 03/10/17 AT www.blackdog.ab.ca
WIN A \$50 GIFT CERTIFICATE
FOR SALE MERCHANDISE
AT GRAVITY POPE



MAY 15 WIN A DIESEL LEATHER JACKET

some restrictions apply, approximate value \$500

WATCH FOR
gravity
pope
GRAND OPENING
MID APRIL

EVERY
MONDAY
AT 10425
WHYTE AVE

www.blackdog.ab.ca

disc reVUEs

FATBOY SLIM ON THE FLOOR
AT THE BOUTIQUE
(SKINT/ASTRALWERKS/VIRGIN)

Before all the awards and the worldwide fame, there was Fatboy Slim and the Big Beat Boutique. The Brighton club was ground zero for the big beat revolution that spawned acts like the Propellerheads, Bentley Rhythm Ace and the Chemical Brothers a few years back. There was a lack of pretension at the Boutique, which allowed for an eclectic mix of meaty beats and silly riffs. It was, in a word, a madhouse.

Norman Cook made his reputation as Fatboy Slim playing at the Boutique, and this lengthy mix disc is a worthy attempt to capture the feverish energy Cook created there every Friday night. The disc starts with a steal from the Jungle Brothers' track "Because I Got It Like That," which quickly becomes Cook's mantra. "I never worked a day in my life," chirps the sample, "I just lay back and let the big beat lead me."

While Cook's technical skill is exceptional, his ability to build a room up and tear it apart is what lies at the heart of this mix. Hip hop, acid house and breakbeats are tossed together with breathtaking ease, creating anthems out of what was once nothing. The funky breakdown at the end of Buzzthru's "Everybody in the House," for example, sets the stage for the dizzying acid attack of Aldo Bender's "Acid Enlightenment" and Hardknox's "Psychopath." It's a heart-stopping moment, as you begin to

wonder if the raging squeal will ever end. Luckily, the familiar clatter of "The Rockafeller Skank" comes to the rescue, and you forgive Cook for making such an obvious inclusion. After all, it is his song.

In England, big beat is already old hat, and Norman Cook has moved onto playing a hard house sound. Happily, *On the Floor at the Boutique* is more than an interesting document of a bygone era. Playing this disc is like walking into a party that never ends.

★★★★—DAVE JOHNSTON

DJ DARA FROM HERE TO THERE
(MOONSHINE/KOCH)
DIESELBOY SYSTEM UPGRADE
(MOONSHINE/KOCH)

The word "pretty" isn't one I often use to describe jungle mix CDs; negative connotations aside, drum and bass usually conjures up adjectives like "oppressive," "repetitive," "dark" and "stark." But those words don't jibe where DJ Dara's new CD is concerned—"pretty" is all I can come up with. Pretty damn good, anyway.

From Here to There is an apt title for a CD that regards drum and bass more as a progressive journey than a flat exploration of beats. Don't mistake this disc for an atmospheric or light trip, though. On the contrary, there's still a fair amount of muscle with tracks by the very funky DJ Hype, Monty & Pascal and DJ Dara himself. The softening of edges comes with Blue Sonix's "Devil Inside" and more by Usual Suspects and Kenny Ken. *From Here to There* only demands you



take one voyage—a trip to the record store to buy it.

If DJ Dara's *From Here to There* is a sleek sports car racing across the highway, then Dieselboy's *System Upgrade* is the animal-like engine rumbling underneath its hood. The throb of pistons, the screech of metal on metal and even exposed wiring are the types of sounds that abound on this CD. It's less an exploration of vertical horizons than it is a trip deep down into the muck of it. The jungle stereotypes are evident here and capitalized on to

great effect.

Dieselboy's own tracks "Loading Program" and "Descent" run hot alongside those by E-Sassin, Decoder, Dom & Roland and others. *System Upgrade* sees the old hard drive abandoned in favour of more raw power and very dark tech-step material—the inclusion of an Ed Rush and Optical remix helps ensure that fact. Is it too ugly, though? Well, some of the most beautiful faces are the ones with a lot of mileage on them. DJ Dara: ★★★★★; Dieselboy: ★★★★★—YURI WUENSC

Nzyme and guests • FRI: Freaky, with DJ Red and guests • SAT: The Official After Party, with DJ Red and guests

GROUND ZERO—10551 Whyte Ave • WED: DJ nikrofeelya • THU: Main—Platinum Thursdays, with N20 and guests—MAR 30: Wyk-Id; upstairs: DJ Lefty • FRI: Main—DJ Code Red; upstairs: DJ Dada • SAT: Main—DJ Code Red; upstairs—DJ Dada

LUSH/THE REV—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJ Siren; WED: Main—Classics with DJ Loli; Velvet—Ariel & Roel • THU: Chemistry, with resident Geoffrey J, Solo and guest DJs—MAR 30: Slack-er (UK) • FRI: Main—Pussycat with DJ Slimboy; Velvet—DJ Blue Jay • SAT:

Main—DJ Simon Locke; Velvet—Rockstar, with guest DJs • APR 1: Slowpoke • APR 8: Gundam • SUN: Delerium, with Ariel & Roel, Cziolek, and Kenny

NEW CITY LIKWID LOUNGE—10167-112 St., 413-4578 • WED: Suburbs—Soul Good, with Jaw-Dee and guest DJs • THU: Suburbs—Sympathy For The Club Scene, with P.R. Dougless • FRI: Freedom, with DJs Nicky Miago, Jakob and guests—APR 7: Union Jack (UK) • SAT: Saturdays • APR 8: Sundam • SUN: Delerium, with Ariel & Roel, Cziolek, and Kenny

NORTHLANDS SPORTEX—Edmonton Northlands Park • APR 1: Ascension 2000, with Paul Oakenfild (UK), Dave Ralph (UK), Illfangs, Max Graham, Lace, Cary Chang, Fire Division, Domenic G, Tryptomene, Mal-funkt, Spilt Milk, Junior Brown, Slimboy, Al Testa, Maggie, Dragon, Crunchee, Cool Hand Luc, Terry Tran

POWER PLANT—North Power Plant Building, U of A • APR 1: Inga's Night out, with DJ Inga • SAT: DJ Davey James

THE ROOST—10345-104 St, 426-3150 • MON: DJ Jazzy; TUE: DJ Jazzy; WED: DJ Soulus; THU: upstairs—DJ Mikee; FRI: downstairs—DJ Weena Luv; upstairs—DJ Mikee; SAT: Downstairs—DJ XTC; upstairs—DJ Code Red; Sunday: DJ Jazzy

STOLI'S—10360-82 AVE, 438-4848 • SAT: DJ Funshine

SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock

THERAPY (late night/after hours)—10028-102 Street (alley entrance), info 903-7666 • FRI: DJs Ariel & Roel, Tripswitch and Tryptomene • SAT: DJ Dragon, Terry Tran, Symbiosis and Crunchee

ELECTROPHALAPSE
Thursdays 3AM - 6AM
DJ Hutch plays trance, techno & ambient

CATCH THE BEAT
Saturdays 4PM - 6PM
DJ Spilt Milk plays breakbeats, house, hip hop & jungle

FREQUENCY
Saturdays 6PM - 7PM
DJ Deluux plays house & techno

DRINK SOUND STATION
Reggae and calypso every Friday night from 9 PM to 11 PM with KC

THE BLACK EXPERIENCE IN SOUND
Featuring R&B, funk & hip hop with Teddy. Saturdays, 10PM to Midnight

FULL HOUSE
DJ Tanner and Sonny Grimezz play hip hop every Saturday night Midnight - 3AM

93.5 FM

cjsr FM88

vurb Weekly

BACKROOM VODKA BAR—10328

Whyte Ave • WED: Roots, breaks and house with DJ Spilt Milk and weekly guests—APR 5: Watcho's Birthday • FRI: Chunky Monkey with resident Cool Hand Luc and guest DJs • SAT: Funkt, house with DJ Andy Pockett and Darren Pockett • THU MAR 30: Hard Times Ascension warmup party, with Davey James and DJ Hi-Fi Princess (NYC)

BLACK DOG FREEHOUSE—10425

Whyte Ave, 439-1082 • TUE: Digital Underdog, with DJ Tanner and guests

• SUN: Revival 3000 with guest live performers

COCKTAIL CLUB—2940 Calgary

Trail South • APR 12: Last Day of Classes R&B Party, with DJ Fin-5 (Win-nipeg) and DJ Kwake

CRISTAL LOUNGE—10336 Jasper

Ave, info 426-7521 • FRI: Guest DJs • SAT: DJ Instigate • SUN: guest DJs • APR 20: Black Reaction

THE G-SPOT—10148-105th St. •

WED: Bewitched, with Tina Sparkle,

WIN SUPERGRASS DISCS



Just answer this question...
Where was the video for
Supergrass' "Pumping on
Your Stereo" filmed?

E-mail your answer,
along with your name and
phone number to
supergrass@vue.ab.ca

WIN ONE OF TEN COPIES OF THE NEW SUPERGRASS ALBUM

new sounds

reVUEs of this week's newest discs

band decided to "dumb down" their already-remedial-level sound in order to lower themselves to Johnson's subterranean level, and what a revolting development that is.

Do yourself a favour and pick up *Let There Be Rock*, *Powerage* or any of AC/DC's pre-Johnson discs for a taste of the real thing. Johnson's an irritating phony. No more, no less. ★★ —T.C. SHAW

THE DEADLINES THE DEATH AND LIFE OF... (TOOTH AND NAIL)

It's often hard to review Christian rock, because its practitioners (ironically) tend to fall into the same trap as Satan-ic metal acts: emphasizing dogma over substance. Case in point: the Deadlines, a Christian goth (?!). act. Tinny guitars accompany screeching keyboard bits that sound like every Cramps record ever made.

But what's baffling about the band are the mixed messages their songs send out. In "Dead Indeed," singer Shaun Coffin glorifies God, but in "Go-Go to the Graveyard," he relies on traditional goth archetypes, singing about man-eating zombies. For every mention of God and peace, there's a line about hacking people up with axes. It's obviously part of the band's strategy to sneak up on the goth kids with the God message, but all it left me with was a persistent image of Jesus hacking up people with a chainsaw.

By far the most baffling track is "Vegecide." Coffin's tirade against vegetarians. He sings "I eat meat but you won't touch cheese/Because of that you can't believe?/You still scream 'Meat is murder'!/But don't you know that abortion kills?"

I try to be tolerant of Christian rock; after all, so much of our greatest music—from Handel to Coltrane—is religious in nature. But this stuff is just plain insulting—to everybody, Christians included. ★ —STEVEN SANDOR

EUPHORIA (SIX DEGREES RECORDS)

As Euphoria's self-titled disc begins, a woman's giggle leads into a laid-back melody, accented with electronic beats. It's music meant for heat-shimmering highway drives, brought into focus by the slide guitar of Ken Ramm. Euphoria is Ramm's project, originally intended, he says, "as an exploration of dreams," in which Ramm's guitar is intermixed with samples, keyboards, vocalists and various arrangements, all quite slickly produced. It also sports a guest appearance from Canadian legend Geddy Lee. No, really.

It's being marketed as "guitaronica" or "ambient blues"; it's the disc that answers the question, "What would Ry Cooder sound like if he jammed with the Chemical Brothers?" But while the recording is pleasantly put together, its blues is too cool and distant to be soulful. Nor is it especially rich in its layering of samples. It's far from ambient, but there's not that much detail in the structure either.

At best, *Euphoria's* evocative, drifting vocal samples reach moments of dreamy languor, vaguely reminiscent of hip movie scores. There are songs with actual lyrics, which are functional and tasteful, if not particularly thoughtful. The singers are strong, and vocalist Maddie Willis does her best Portishead imitation on "Watching the Skies." The hints of Middle Eastern riffs beat anything by Enigma, but only fans of New Age crossover outfits will likely walk away entirely satisfied.

The record's saving grace though is found on the last and longest track, "The Road." Beautiful pulsing harmon-

ics intermingle with the slide guitar and mantra-like harmonica, building these separate elements into a heavenly wall that, by song's end, slowly recedes into a sonic mist of whispers and bagpipes. It succeeds mostly by sticking to this strategy of layering textures instead of reverting to humdrum melody.

Euphoria is a totally listenable disc, but it nevertheless falls short of being euphoric. ★★★ —JOSEF BRAUN

VUE (SUB POP)

How could we resist reviewing our rock band namesake? First off, no member of the *Vue Weekly* staff had anything to do with the naming or the recording of this band. We also claim no responsibility for people who see it on the shelves of your favorite record store and expect to hear songs with titles like "Health-care Crisis" or "Events Weekly."

Vue play Rock. Maybe if *Vue* tried to add a little Roll with that Rock, we'd be claiming this record as the flagship for the magazine. Unfortunately, after the first few listens, *Vue* come across as another one of those flash in the pan Euro-trash bands whose sound lies somewhere between Oasis and the Make-up. But *Vue* has neither the cheek of Oasis nor the pure smash of the Make-up.

What *Vue* does have is an abundance of seemingly half-written songs about chicks, cars and fucking. The most embarrassing of these is the five-minute wank-ola simply entitled "Girl," a cut that falls right in line with the new barrage of Sub Pop releases in the post-post-rock vein. Too bad bands like the Murder City Devils and Gluecifer do it better.

Hmmm. Maybe we should rename the magazine *Stooges Weekly*. ★ —BRENT OLIVER

ENSEMBLE DE LA RUE ONE (ARIKTO)

There's a storm raging about Renaissance music. The debate concerns *musica ficta*, literally "fictitious music." Did Josquin des Prez, for example, mean to write an F or an F sharp? The underdeveloped notation system of the day means there will never be a definitive answer, so musicologists fiercely debate their views, and release warring CDs to promote them.

William Kempster started Ensemble de la Rue in 1997 for one performance of his doctoral thesis about *ficta* in the music of Pierre de la Rue; the 16 choristers have kept at it ever since, and now have released a CD.

Now I'm no *ficta* expert by any means, but I quite like Kempster's willingness to liberally sprinkle sharps and flats and dissonances around. To me, it adds much-needed tension and variety to music that has a tendency to become soporific and predictable.

But the disc is more than an academic exercise; people who don't know a cross-relation from a whole note in the wall will enjoy the ensemble's clear, crisp voices, which bring out the polyphony. One might perhaps enjoy a little more variation in dynamics—which is present in the ensemble's live performances—but that's a whole other performance-practice debate.

One, like Trobairitz's *Seasons of Love and Song*, is another example of a small Edmonton ensemble cleverly trying to create a viable market for a disc by aiming it at both aficionados and academics. That explains the lengthy French translations in both discs; in the case of *One*, however, they probably should have made more of an effort to make it idiomatic and error-free. *C'est dommage*. ★★★ —DAVID GRÖNNSTAD



THE GOOD, THE BAD AND THE UGLY

TWO SMOKING BARRELS with DJ STREN IN LUSH

Interested in playing on the same stage that has hosted NIRVANA, GREEN DAY, and the BAY CITY ROLLERS, to name a few?

Then THE GOOD, THE BAD AND THE UGLY is exactly what your band is looking for. Live music showcases Tuesday nights at the REV CABARET, featuring Edmonton's own musicians.

To find out more, drop off a demo package at the REV, or call Steve at 424-2745.

10030-102 Street the Rev Info 423-7820

AC/DC STIFF UPPER LIP (EASTWEST/WEA)

Everyone who has even heard of the Aussie metal quintet should be able to figure out that they've been recycling the same infinitesimal number of licks since around 1975. That was when original lead vocalist/shit disturber Bon Scott was still with the group, and they were still trying to make a name for themselves outside Australia. By the time Scott passed on (characteristically, his death certificate was rumoured to have read "death by misadventure"), the band had finally begun its conquest of America (*Highway To Hell* was Scott's last LP).

But that was all a very long time ago. So long ago was it, in fact, that even the band seems to have forgotten about the heady days of their ascent into international stardom. Somehow they've managed to achieve worldwide popularity in spite of Scott's replacement, Brian Johnson—a man so devoid of talent that he makes Bon Scott seem like Frank Sinatra, Mick Jagger and Elvis Presley rolled into one.

Why so many people jumped onto the AC/DC bandwagon after Scott's demise is truly a mystery: Johnson is about as charismatic as an empty wet suit, recently vacated after unplugging a blocked septic pump.

Even though most AC/DC albums sound alike (and *Stiff Upper Lip* is no exception), it sounds as though the band has at long last grown tired of their own shtick. The album is almost completely energy-free, as though the

Live in Concert

JEFF HEALEY BAND



ONE NIGHT ONLY!

Name the new Jeff Healey CD and win a prize of \$1,000 at the event!

Thursday, April 6

Red's

Doors: 7:00 P.M. • Show: 8:30 P.M.

Tickets: \$9.95 Advance \$12.95 Day of Show
TICKETS AVAILABLE AT RED'S

487-2066 & TICKETMASTER 451-8000

Trouble in paradise

Wreck Beach is a different kind of beach-party musical

By PAUL MATWYCHUK

Wreck Beach, the newest musical play by David Rhymer, the man who wrote *Mata Hari: Tigress at the City Gate* and *Ilsa, Queen of the Nazi Love Camp* for One Yellow Rabbit Theatre in Calgary, was inspired by the legendary Vancouver enclave of the same name. Despite its location in a ravine just behind the University of British Columbia and close to one of the largest cities in Canada, Wreck Beach managed to become an idyllic society unto itself, a mecca for naturists and nonconformists the world over.

"In order to get there, you have to hike about 400 feet through a trail through virgin forest," explains Sandhano Schultze, who is co-directing the play with Wayne Specht. "Just going down that trail is pretty magical and can have a very beautiful, transformational effect on you. It was never officially government sanctioned; people just gradually knew to show up there and that you could be nude, but it was never an official nude beach. And over the years, it started to develop its own rules and community—David describes it in the play as 'sweet gentle anarchy.'"

But that mood of peace and community was shattered several

years ago by the mysterious murder of a young female Wreck Beach regular. The murder is never depicted onstage in *Wreck Beach*, but its impact on the community—the suspicion and distrust that circulated among the Wreck Beach denizens until the actual killer turned himself in to the police in 1995—permeates every scene.

When worlds kaleidoscope

"It's a kaleidoscopic view of how an event like this affects people," says Schultze. "I hope people don't come wanting to see a murder mystery."

Because that's exactly what we don't want to do. David has said to me, 'I don't want to do another

Movie of the Week about the girl who was murdered seven or eight years ago.'"

"It's based on the events, but I wouldn't say it's about the events," says cast member Steve Pirot. "For me, I think it's much more like a cautionary tale than it is a biography or a documentary. It's like a tale you'd tell children before they go to bed about the dangers of straying off the path, of talking to strangers."

Pirot repeatedly uses fairytale imagery to describe both the piece—he variously compares the murdered girl to Alice in Wonderland and Little Red Riding Hood winding up in the wolf's stomach—and his own character. He plays "Forest Boy," a hermitlike fellow who lives in the woods and who Pirot likens to a cyclops or an ogre or the troll who lurks under the

bridge in the story of the Three Billy Goats Gruff.

Nude law

But the play celebrates the idyllic, clothing-optional side of Wreck Beach as well. (If you've ever wondered what Steve Pirot looks like without any clothes on, here's your chance to find out.) Schultze, Specht and Rhymer are hardly out to titillate anybody, though: "Nudity is an essential part of the whole philosophy of *Wreck Beach*," says Schultze, "and we didn't want to shrink away from it."

"You can't do a play called *Wreck Beach* and not have any nudity," says Pirot sensibly. "And it's not coy, it's not flirtatious. But if nudity is so powerful an issue for some audiences that they can't take their minds off it, they will probably have problems with the play. On the other hand, in Vancouver, we had one guy in the audience show up naked. He was a self-described 'Wreck Beach activist' named Corky. And he came to see the show and sat down in the front row and took off his clothes.... That was the way he wanted to watch the show. Someone in the audience initiated a vote to see if Corky should be allowed to

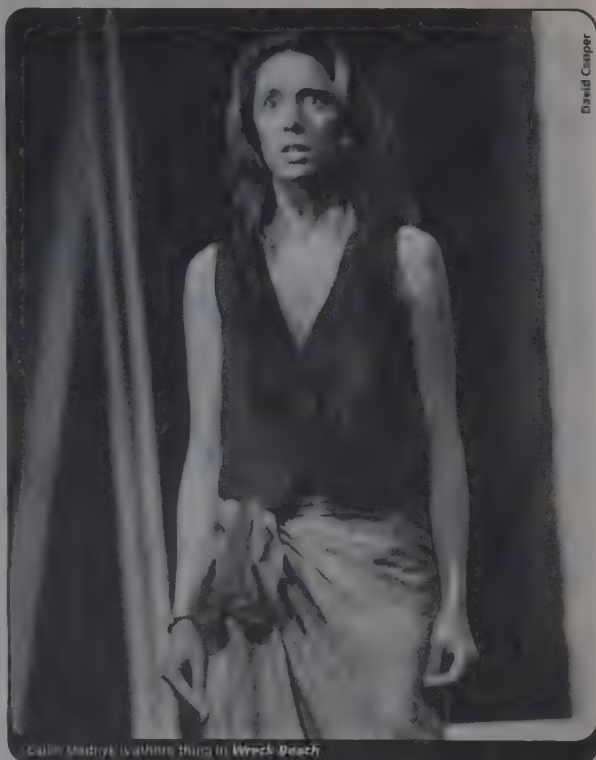
stay, and everyone voted yes, let him watch the show.

"It's not a community that just exists on the sand," concludes Pirot. "The connections extend outside the beach as well. Even

with their clothes on." ☉

Wreck Beach

La Cité francophone • 8527-91 St. •
Mar 29-Apr 9 • Northern Light
Theatre • 471-1586



Calvin Schultze is a hairy thing in *Wreck Beach*

David Casper

Theatre Network presents

a guide to mourning

by eugene stickland



puttin' the fun back in funeral

April 4-16, 2000

Theatre Network's Roxy Theatre

10708 - 124 Street

Tickets 453-2440

Theatre Notes

By PAUL MATWYCHUK

Radio thrilled the theatre czar

Live Radio Theatre • Springboards
New Play Festival • reVUE One of

my favourite old-time radio shows was an obscure anthology program called *The Sealed Book*. I can't remember any of the episodes; I just liked the introduction, during which you'd hear the announcer walk down a long, echoing corridor—I always imagined it lined with cobwebby tapestries and eerie golden candelabras—toward a mysterious, cloaked figure, perhaps behind an altar of some sort, hovering over a thick, musty, ancient tome. "Keeper of the Book," the announcer would ask in his '40s-style radio-announcer voice, "what new tale dost thou tell?"

The tale would never live up to that

buildup—it usually turned out to be about some guy in the suburbs trying to kill his wife for the insurance money. *Live Radio Theatre*, Workshop West's evening of new radio plays, came with a big buildup, too, but unlike *The Sealed Book*, it actually delivered on its promise. The three plays, by David Belke, Marty Chan and Wes Borg, were all winners, and it's a shame they weren't recorded so that future generations could listen to them and feel the double nostalgia of one bygone era paying tribute to another.

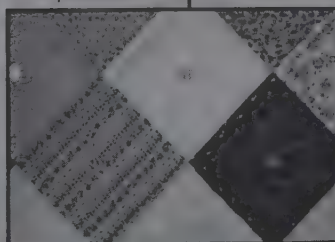
David Belke's *The Bonus Cigarettes Program* Featuring Dana Andersen was the most overtly nostalgic of the three, a sort of Edmontonized version of *The Jack Benny Show*, with Dana Andersen playing the spineless, much-put-upon host of his own popular radio show and vamping good-naturedly whenever any of the cast members missed their cues. Belke's script took a little while to get going—it opened with the kind of epic series of set-ups and punchlines that tended to drag even when Jack Benny did them—and it was never exactly clear if the show was supposed to be taking place in the '30s (Ronald Colman guest stars) or the present (there are jokes about Bill 11), but it soon kicked into high gear once Andersen headed to a department store to buy announcer Mark Meer a birthday gift.

The standouts in the cast, however, were two of the female performers: April Banigan (always a reliable, winning presence in these reading series) as the frazzled clerk who Andersen keeps coming back to in order to return his purchases; and Jocelyn Ahlf, who's rapidly becoming one of my favourite local performers, and who came up with a hilarious voice—half Gracie Allen, half Jean Hagen—to play the ditzy girl singer on Andersen's show.

HARCOURT HOUSE

ARTS CENTRE

presents



Women's Voices

by Anne Severson

March 16-April 15, 00

Opening: Thurs. March 16 7:30 - 10 PM

Gallery Hours:
Mon - Fri 10 - 5 PM
Sat 12 - 4 PM

3rd Flr. 10215-112 St.
Edm., AB T6A 4M7
Tel. 429-2180 FAX 429-2181
Reception: compumar.ca/box
www.compumar.ca/box



Edmonton still isn't Tyred of *Pericles*

Bard oddity gets second production in under a year

By PAUL MATWYCHUK

"No! You're kidding." Quebec director Jean-Stephane Roy has a crestfallen look across his boyish face when he learns that his Studio Theatre production of William Shakespeare's *Pericles, Prince of Tyre* will be the second time that work has been mounted in less than a year—the Grant MacEwan theatre arts students staged a terrific version of the play last spring.

But you can hardly blame Roy for being astonished: hardly anybody stages *Pericles* anymore. (A Stratford production in the late '70s is the last version by a major company that Roy is aware of.) *Pericles* has a terrible reputation among scholars,

many of whom believe the first two acts weren't even written by Shakespeare. The plot piles one improbability on top of another (Pirates! Shipwrecks! Incest! Brothels!), the characters are lurching from one far-flung location to another and the hero seems constantly at the mercy of a particularly prankish god of fate.

It plays like a *Dream*

But that's no reason why the material can't work onstage. If anything, the wild, completely unpredictable plot turns and the succession of fanciful settings only add to its magical, fairy-tale quality. (Roy compares the play's style to that of another magical Shakespearean jumble-box, *A Midsummer Night's Dream*.) "When I was reading about Shakespeare's life," Roy says, "I learned that this play was one of the biggest successes of Shakespeare's career. And I went, 'Why? Why this play?' But as I began to work

on the play, I realized that this is not a play; it is more like a *happening*. It's a big show, full of music and dumbshow. Sometimes Shakespeare is heavy, and I didn't want that. I wanted to make it lighter—when it is finished, I want the audience to feel 'Oh, wow!'"

Pericles doesn't contain too many Famous Shakespearean Quotes or classic theatrical characters, but Roy says the play's very obscurity has given him an enormous feeling of freedom, a sense that he can experiment as much as he likes without have to worry about audience's preconceptions about the material. "I worked on it like it was a new play," he says.

"The challenge of the play is that it's pretty roughly constructed," says cast member Twilla MacLeod. "It reads like the second or third draft of a play. You look at the first couple of acts and the meter is uneven, there are flaws in the rhyming... nowadays, if it were a modern production, it would've been workshoped. And we've pared down the writing quite a bit. The cutting

room floor is pretty grisly—there's a lot of carnage in there, let me tell you."

Diana, prince

The look of the play was inspired in equal amounts by the illustrations in collections of fairy tales and the avant-garde clothes of Japanese couturier Issey Miyake. But perhaps Roy's biggest departure from Shakespeare's vision is in the character MacLeod plays. In the original version of *Pericles*, the story is narrated by the decrepit old Gower. "But it's hard to find someone in a student cast who can play the old Gower," says Roy, "at the end of the play, there is a dream about the goddess Diana who speaks to Pericles. And I thought, 'Maybe she can be the narrator of the story. Maybe she can be sort of the master of the game.' I see the play as the personal journey of a man who is trying to be better and better, who is trying to grow. And in this version, we see Diana is helping him to grow. She puts obstacles in his way, but in such a way

that he learns from his errors."

"Pericles should never get on another boat ever again," says MacLeod with a laugh, referring to the fact that both times *Pericles* travels by sea in the play, horrible tragedies ensue. "But you know, when you suffer a lot, you appreciate things all the more."

Now that he has been through the ordeal of directing his first play in English—even writing his director's notes in English, MacLeod notes with surprise—Roy feels a little like *Pericles* himself. "At first, I was really afraid," he says, "because my English wasn't so good. I didn't even have time to take lessons before I came. But with the actors, I found that even if I didn't have the words, I had the gestures. And now, I feel sure I could do a play in Japanese, in Swedish. I have no frontiers now. I think everything is possible!"

Pericles, Prince of Tyre

Timms Centre for the Arts • Mar 30–Apr 8 • Studio Theatre • 492-8710

A L B E R T A B A L L E T

"...an assertive and boldly energetic ensemble... Alberta Ballet... crackles with energy."

DEIRDRE KELLY, THE EDMONTON STAR

Artistic Director, Mikko Nissinen

PRODIGAL SON

George Balanchine's theatrical choreography of this remarkable story contains moments of amusing whimsy and intense passion, stunningly set to the music of Sergei Prokofiev.

Four Last SONGS

Richard Strauss' exquisite songs of the cycle of life are beautifully portrayed in Rudi van Dantzig's poetic masterpiece. Featuring soloist Linda Faye Miller.

Raymonda

This marriage ceremony of radiant beauty, choreographed by the great Marius Petipa, is considered one of the pearls of classical ballet.

April 14 & 15 at 8 pm

Alberta Ballet is accompanied by the Edmonton Symphony Orchestra at the Jubilee Auditorium.

Tickets at TicketMaster

1-51-8000



BP

Springboards playwrights take a dive

Reading series a leap into unknown for plays-in-progress

By PAUL MATWYCHUK

Like a soufflé, a new play is a delicate thing—the key difference being that it's all right to check in on it several times while it's baking. Every year, Workshop West hosts the Springboards New Play Festival, in which preliminary drafts of new pieces of theatre are given staged readings in a cabaret setting so that their authors can gauge audience reactions and get dramaturgical feedback. If a certain element of their work plays poorly—an unbelievable scene, a muddy bit or character development, a baking metaphor that sits a little oddly on the page—they can edit or eliminate it from future drafts before the "official" version gets produced for real.

Springboards attracts a surprising-

ly large and reliable audience, especially considering that, even though Workshop West artistic director Robert Jenkins tries to make the readings as theatrical as possible, the work being performed is still in its early, unpolished stages. "I think it's sexy," says playwright-director Glenda Stirling. "We get a chance to be inside the creative process. We get to be a real part of the play's development, by adding our voice to it—our laughter or our silence or our leaving at intermission. We send out a clear signal as to how we feel about what we're seeing."

Stirling is participating in Thursday's "Playwrights Cabaret" portion of the festival, an evening in which playwrights rather than actors perform segments from new works in progress. Stirling's script, *Sticks, Stones and Ancestor Bones*, is still in its first draft, but it's already an ambitious piece of work. "It's about an archaeological dig in China," she says. "Three archaeologists show up, and each of them has their own agenda: one is excavating an ancient burial site, and

she's really searching for proof of God or renewal of her faith. Another one is using the dig as a front for excavating mass graves that are part of Tiananmen Square and the Cultural Revolution. And the leader of the group is doing an excavation on his own body—he's dying of cancer. It's about a lot of stuff," she concludes, and from the sound of it, she's considerably understating the matter.

A little Priest

Mieko Ouchi's Cabaret contribution, *The Red Priest (Eight Ways to Say Goodbye)*, was originally written for the Catalyst Theatre event 12, which asked a dozen local theatre figures to each write a short piece inspired by a different cardinal number. Her six-minute piece concerned a woman in the 1700s trapped in an unloving marriage to an older husband. It was set to the music of Vivaldi, and it was that aspect of the piece that Ouchi wanted to try expanding on. "I play violin myself," she says, "and I

became very interested in Vivaldi and the trap of success he fell into because of his music, and the two stories, the woman's and Vivaldi's story, become parallels to each other."

Oucht says she plans on adapting *The Red Priest* into a short film next year. ("I like to explore the projects I work on in a variety of mediums," she says. "You can learn a lot about the material that way.") For Shannon Quinn, the response she gets at the Cabaret for her play *Moth Girl* may also determine which form it eventually takes. "It started out as a short story," she says, "then I brought it to life for a Workshop West fundraiser. I expanded that, and had it done at ATP for Brave New Works and now I've expanded it a little more. And I guess my purpose with Springboards is to sit down after and say, 'Okay, this is oral and it's going to go further in this direction,' or 'No, I just want this to live on the page.'"

Also at the Playwrights Cabaret: Gerald Osborn (reading from his script *Adam Butterfly*); plus, musical selections from *Rail*, a new "chamber opera" by Darrin Hagen and Ashley Wright, which will be performed by Hagen and Dana Wylie. "It's about finding a kindred spirit in a world that tends to be so isolated," Hagen says, wincing at how arty that description sounds.

Monkey shines

Ryan Hughes, whose play *The Monkey House* is getting a full staged reading on Friday night, is looking forward to the experience with a similar mixture of excitement and apprehension. "I don't know if you've heard that old joke," he says. "How many playwrights does it take to screw in a light bulb? 'You mean it has to change?'" This has all been an exercise for me in not being afraid to change things. It's not even like handing over your baby to the doctor for surgery—it's like having the doctor hand you the tools and telling you how to do it."

He describes *The Monkey House* as "a magnified, intensified version of my high school years." "I went to Catholic jock school on the north end," he says, "and I was this atheist drama student—there was me and five other students who hung out together and were reviled by everyone." Hughes's script blends together three separate plots about troubled teens: an epileptic girl who is a favourite target of the school bullies; a boy with a helpless crush on a pretty female teacher; and a girl determined to make good on a deathbed promise to her grandmother.

"I wrote it totally out of order,"

Hughes says. "I was going to Grant MacEwan at the time, and I'd work on it in between classes or during boring classes, or whatever. When I was finished, I'd have 35 of these scenes—in no order. So what I actually did—and this is kind of silly, but it worked—was I drew up a chart where I tried to take the three stories and line them up so that the climaxes all peaked around the same area."

Dem bones, dem bones

For playwright Gordon Pengilly, the size of Springboards' loyal audience is merely an added bonus. "The workshop was what I was most interested in," he says, "but when I asked Ron

atre
/UE

Jenkins if people turn out for it, he quoted an attendance figure I was very impressed with. It's a real event. But then again, I appreciated the collaborative nature of theatre a long time ago. If I want the experience of working solely by myself, I'll turn to my poetry. But the theatre is my first love—a place where I can *commune!*"

Pengilly says his new play, *Drumheller*, is still an early draft, and "one that's fairly sure of itself." It's a sort of literary murder mystery that begins when a paleontologist discovers a human skeleton in a mineshaft while looking for dinosaur remains, and then flashes back to 1924 to reveal the true circumstances behind the gruesome find. "Things get hidden for reasons," Pengilly says. "The future often finds pieces of what's hidden, and for me, the pieces inspire my imagination to try and figure out what the whole was. Like a paleontologist who pieces together what an animal looked like from a fragment of the thighbone."

Pengilly uses a similarly archaeological metaphor to explain the popularity of Springboards. "I find that people who go to workshop readings go there for different reasons than people who go to full productions," he says. "They're interested in the skeleton of the piece. And they're interested in getting their hands dirty as well."

Springboards continues over three weekends until April 15. Look to future issues of *Vue Weekly* for previews of upcoming plays. And hey—come see me read a section of my own new play *Lingerie* on Friday, March 31 right after Ryan Hughes's *The Monkey House*. We'll see how well I bear up to having my work criticized for a change. ●

Springboards New Play Festival:
Thu-Sat, Mar 30-Apr 1; Fri-Sat, Apr 7-8; Fri-Sat, Apr 14-15 • The Third Space
• 11516-103 St • Workshop West
• 477-5955

HOT! HOT!

LITTLE SHOP
OF
HORRORS

*"This
horticultural
horror will
have you
screaming with
laughter...
it's good."*

HOWARD ASHMAN
Book & Lyrics

ALAN MENKEN
Music

BASED ON THE FILM BY ROGER CORMAN
SCREEN PLAY BY CHARLES GRIFFITH

A MONSTER MUSICAL SMASH

UP CLOSE & PERSONAL IN THE RICE THEATRE

NOW PLAYING

Bob Baker
DIRECTOR

Leslie Frankish
SET & COSTUME
DESIGNER

Terry Gunvordahl
LIGHTING DESIGNER

Michael Cleasby
SOUND DESIGNER

Janice Flower
MUSIC DIRECTOR
Krista Monson
CHOREOGRAPHER
Cheryl L. Hoover
STAGE MANAGER
Martin P. Robinson
PUPPET DESIGNER

CAST
Timothy E. Brummund
Marianne Coplthorne
Cathy Derkach
Randall Fraser
Pamela Gordon
Jeff Haslam
Howard Jerome

Ron Pederson
Julia Pinckney
Celina Stachow


MUSICIANS
Wes Caswell
Janice Flower
Brian Thurgood
Sheila Wright

CALL 425-1820



The Citadel

35TH ANNIVERSARY SEASON



MARDI GRAS April 8

Citadel's Tucker Amphitheatre

Tickets: \$15

steel band
marches of
mask making
jazz
costume
carnival
carnival
carnival

wear your beads

Yours for the night
Yours for the night
Yours for the night

presented by the Citadel & Gateway

Quilters never prosper

Severson deconstructs women's work in *Women's Voices*

By MAUREEN FENNIAC

If nothing else, the sorry sight of five bridal-gowned women finalists shuffling onto a Vegas stage competing for the favour of a complete stranger (of whom they knew nothing other than he had a lot of cash) must have lowered the volume of the so-called post-feminist backlash a notch or two. As *Who Wants to Marry a Multi-Millionaire?* demonstrated, sexist stereotypes are alive and well—and some women are more than happy to be complicated with them. (Two hours of humiliation were apparently deemed a small price to pay for the promise of lifetime financial security.) In the wake of the whole Darva Conger/Rick Rockwell/Fox Television debacle, Anne Severson's work, currently on exhibition at Harcourt House Gallery, is a welcome no-glitz feminist bromide.

Women's Voices: An Ordinary Life straddles the boundary between art and craft (and in the process undoes both categories) as it explores the voices of women, speaking out and being heard on subjects from children to rage, from depression to family tradition. Severson's work combines traditional "women's work" fabrics with the artist's own confessional poetry. Each poem corresponds to a quilt that embodies the various issues and emotions suggested by the text. The painstaking, labour-intensive nature of these quilts works as an expression of both skill and a kind of neurotic perfectionism.

But Severson undermines the perfectionism of her work by including a series of scorched, torn and frayed quilted remnants made from unbleached, flesh-toned cotton muslin. These pieces of fabric, arranged in irregular grid patterns and pinned against a black wall, have a touchingly vulnerable and



Anne Severson's *Playpen*

object character. This quality is underlined by the graffiti-like text scrawled in marker across each quilted surface; these inscriptions consist of words like "IRREGULAR," "REPRESS," "DISCOUNT," "SILENCE" and "POLITICS." The meek and unassuming quality of Severson's creations, paired with the aggressive, if despairing character of the text soon takes on a cutting, passive-aggressive tone, as if underneath the stark, standardized perfection of the quilts lies a kind of murmuring, masochist unconscious.

F in crafts, A in art

The willful imperfection that Severson inscribes into her quilts artfully deconstructs the myths of domesticity, with its tenets of cleanliness, order and perfection. The paradox of *Women's Voices* is that Severson creates a space for her own voice and artistic vision

by intentionally "failing" as a craftsperson. Severson seems to be drawing a parallel between the difference between art and craft, and the difference between individual expression and accepted social norms. The process of making art is metaphorically linked to the process of living, where deviations from the norm of behavior are similarly fraught with danger.

The backlash rhetoric of the anti-feminists would have us believe that we're all on an equal playing field and that feminism is nothing more than a hysterical grab for power by angry, bra-burning bull-dykes. In this retrograde landscape, life with nostalgia for a simpler time that never was, Severson's work uses quaint, quilted nostalgia against itself, challenging the viewer with the complexities and contradictions mediating women's voices and the politics of representation. ☉

Women's Voices: An Ordinary Life

By Anne Severson • Harcourt House •

To Apr 15

Theatre Notes

Continued from page 54

Chan's script, *The Green Country*, was a supernatural, *Twilight Zone*-style suspense yarn that only revealed itself as a political satire in its closing moments. Davina Stewart played an ambitious Liberal MP, a closet alcoholic going through a messy divorce, who comes back from an extended vacation to find that suddenly, old friends begin ignoring her while new friends insist that her political future is brighter than ever. Chan's script is a clever, tight bit of writing with a hilarious ending—in the nightmarish closing twist, when Stewart's character discovers that she's been mysteriously transformed into a Reformer, she can't stop screaming in horror.

But my favourite of the three plays was the final one, *Wes Borg's MP3 Teen Creek Radio*, in which Mark Meer and April Baniagan play Kewl_D00D and CyberChicky, the 14-year-old hosts of their own live Internet radio show. Borg's script is hilarious from start to finish, from Meer's impassioned explanation of the social benefits of pornography to Baniagan's reply to a listener's

query about whether he should tell the girl he likes about the lavish Internet shrine he's dedicated to her. Borg obviously loves these two characters, and their conversation has exactly the right mixture of wised-up, pop-culture-savvy poise and nervous, giggly innocence.

It ends a little abruptly—I half-wondered if there's a third scene somewhere that Borg didn't have time to write—but the excitement this script conveys about the notion that anyone who owns a computer is also the owner of his own private radio station gives me hope that maybe radio isn't dead after all.

CyberChicky, what new tale dost thou tell?

Tweet emotion

The Early Worm Club • Lunchbox Theatre, Edmonton Centre • Mar 30-Apr 22 • preVUE Jagged Edge Theatre, the Edmonton Centre-based theatre company that's been trying to get people into the noontime playgo-ing habit, has built most of its season on broad comedies like *Wes Borg's Y2K Apocalypse: A Christmas Love Story—The Musical* and Paul Mather's *Beaten to Death By Garillas*. Their newest production, Katherine Koller's *The Early Worm*

Club, is also a comedy, but a much more delicate one. "It's quite a change for us," says first-time playwright Koller. "It's a light comedy, but I think it's layered. There are some dark moments in it, too. It's about people finding themselves, exposing themselves and finding out who each other is."

The story concerns Millie, a newbie bird-watcher who, during an early-morning birding session in the woods, meets Jarret, a fellow birder who's walking off a hangover, and Randy, Jarret's designated driver. Before long, a love triangle develops there in the woods as the membership of Millie's tiny "Early Worm Club" swells to two. "Millie's got the equipment, she's got the desire and she's in the right place," Koller says, "but she's not very good at it yet. She can't see very well—or at least, not as well as she does by the end of the play."

The sweet-natured show stars Hansi Klemm, Ian Horobin and Chris Menu; it was directed by Lisa Newman. "Hopefully," Koller says about their efforts to turn Lunchbox Theatre's rather boxy stage space into a believable forest, "the people who come will feel the sounds of the outdoors, they'll hear the birds and become aware of the unpredictability of being in the middle of nature." ☉

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

ART EVENTS

ART BEAT GALLERY & FRAME 8 Mission Ave., St. Albert, 459-3679. Daily: 10am-6pm, Tue-Sat: 10am-9pm, Sun: 12pm-6pm, Sun and hols: 12-4pm. **THROUGH ANDREW'S EYES** Paintings by Edmonton artist Andrew Raszewski, one of Alberta's landscape artists Apr. 1-16. Opening reception: Sat. Apr. 1, and Sun, Apr. 2, 1-4pm, artist will be in attendance.

BUGERA/KMET GALLERIES 12310 Jasper Ave., 482-2854. **SANCTUARY** Still lifes and landscapes in oil, monotype and watercolour by Jamie Evrad. Until Apr. 7. **Landscape** oil painting of prairie skies and waters by Saskatoon artist Darrell Bell. Apr. 8-22.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org.

WISH YOU WERE HERE Images of Travel and Tourism: Work from Canadian and international artists such as A.Y. Jackson, Ilingworth Kerr, James Wilson Morrice and Barbara Spohr. Until Aug. 20. **AT WORK AND AT PLAY** Featuring sculptures and images from French pastoral scenes to Canadian trappers, to joyful depictions of people at play. Includes artists: Jean-Baptiste Camille Corot, Cornelius Kreghoff, A.C. Leighton, Arthur Lismer. Until Dec. 3. **THE SUBJECTIVE EYE** Photographs from the EAG Collection. Until Apr. 26. **REM-BRANDT TO REMOIR: FIVE CENTURIES OF PRINTS** Curated by Dr. Victor Chan. An exhibition showing images produced through a variety of printing techniques. Works by Hans Holbein, Rembrandt van Rijn, William Blake, William Hogarth, Francisco Goya, Edouard Manet, Auguste Renoir and many more. Apr. 7-June 11. **CELEBRATING A VISION: THIRTY YEARS OF COLLECTING PHOTOGRAPHS AT THE NATIONAL GALLERY OF CANADA** This exhibition features rare, historical photographs by artists: David Octavius Hill, William Henry Talbot Fox, Diane Arbus, Julia Margaret Cameron and many more. Apr. 7-June 11.

THE KITCHEN: RAIN IMAGINATION A print installation by local artist Walter Jule. Apr. 7-June 11. **LECTURES: TALKING WITH ARTISTS** Walter Jule will discuss his work and the development of the print installation, *Rain Imagination*. SUN, Apr. 9, 1pm. **SPECIAL LECTURE: The Art of Politics and the Politics of Art** in Goya's Caprichos: Dr. Victor Chan will discuss the changing social and political function of art. SUN, Apr. 9, 2:30pm. **Children's Gallery: ROCKS OF FOUND THINGS** Found Objects in Art. Until May 28. **Admission:** \$4 adults, \$2 students/seniors, \$1 ages 6-12, under 6 free. **Hours:** Mon-Wed and Fri: 10:30am-5pm; Thu: 10:30am-8pm; Sat, Sun and hols 11am-5pm.

FINE ARTS BUILDING U of A Campus, Media Rm., 1st Fl., 433-1832. **THE PORTFOLIO SHOW** A showcase of designs created by this year's theatre design students. There are set models, renderings, costume sketches, collages, storyboards, costumes and photos from productions. Opening Gala: Mon, Apr. 3, 7pm-12am. Apr. 4, 12-2pm and 5-8pm; Sat, Apr. 8: 1-4pm.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave., 432-0240. **FIRST CHURCH OF THE ANGEL OF THE ARCHANGEL** Sculptures by John McDowell. Until Mar. 31. **WATERWORKS—WHAT SONG DOES THE RAIN REPEAT?** Mixed media works by local artist, Mary Joyce. Apr. 1-29.

GALLERY 124 10240-124 St., 488-4575. Tue-Sat: 10am-5pm, Sun: 11am-3pm. **ALCHEMY** Travel down a path of transformation, works by Patricia Di Marcello. Until Mar. 28. **IMPRESSIONS OF A MOOD IN COLOUR** Alberta landscape paintings by Stefan Melnychenko. Opening reception: Sat. Apr. 1, 2pm-4pm. Apr. 1-11.

GENERATIONS GALLERY 5411 51 St., Stony Plain, Multicultural Heritage Centre, 963-2777. Mon-Sat: 10am-4pm; Sun: 10am-6:30pm. **FOCUS ON FBRE ART ASSOCIATION** A joined travelling fibre art works exhibition of traditional and contemporary fibre art including traditional rug hooking, quilting, needlework, textile design, knitting, weaving. Mar. 30-Apr. 24. Opening reception: Sat. 2, 1-4pm. **FOUND OBJECT: Artist Dawn Walker** Paints, welds, designs and sculpts, and most of her art is made from recycled material that she has made into tables, chairs and other pieces. Mar. 30-Apr. 24. Opening reception: Apr. 2, 1-4pm. **GALLERY DINING ROOM:** Mixed media landscapes by Edmonton artist Loraine Ure.

LITTLE ROCK 10334 Whyte Ave., 433-1123. **SCENES OF STRATHCONA** Watercolour paintings of the Whyte Avenue area and landscapes of Western Canada by Wayne Robert Hall. Artist in attendance, Saturdays, 1-3pm. Until Apr. 1.

MANULIFE PLACE 10180-101 St., 970-3273. **A CELEBRATION OF OUR PRISTINE WILDERNESS** Watercolours by Randy Crick—landscapes, flowers, wildlife, birds. Until May 9.

MC MULLEN GALLERY U of A Hospital, 840-112 St., 407-7152. Mon-Fri 10am-8pm, Sat-Sun: 1-8pm. **FINDING THE NEXT GENERATION:** Organized by the Alberta Craft Council, this show displays fine craft created by Alberta students Grade 10-12, including

sculpture, carving, painting, weaving, and jewelry. Apr. 1-May 14. Opening reception: Apr. 12, 4pm.

PROFILES GALLERY 44 St. Thomas St., St. Albert (temporary location), 460-4310. **ODYSSEY: The 20th Anniversary Celebration** presented by the St. Albert Quilters' Guild, a joint exhibition. Apr. 5-29. Opening reception: Wed, Apr. 5, 7-9pm. Curator walkabout: A look into the history of quilts from an artistic perspective. THU, Apr. 13, 7-9pm, \$5, \$4 members, pre-register, 7-9pm.

WEST END 12308 Jasper Ave., 488-4892. Tue-Fri: 9:30am-5:30pm, Sat: 10am-5pm. **PIECES OF GOLD:** Alberta landscapes by Kathleen Hanrahan, intense, colourful paintings. Until Mar. 31. **New paintings by Grant Leier**, also introducing new glass works from Brian Hall and Susan Gottselig. Apr. 1-8.

ART GALLERIES

B-SCENE STUDIO 8212-104 St., 432-0234. Mon-Fri 11am-5pm. **CONFLUENCE IV:** Works by Natalie Pare, Cindy Baker, and James Kwong. Until Apr. 21.

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. **ALBERTA CRAFT COUNCIL'S 20TH ANNIVERSARY EXHIBIT:** Until Apr. 22. **DISCOVERY GALLERY:** CRAFT: FUNCTION? Studio Furniture and other objects for the interior by Talar and Jean-Claude Prefontaine. Entirely original and visually pleasing furniture using an exotic combination of wood with sophisticated designs. Until Apr. 30.

CINNAMON CELLAR 9855-90 Ave., 433-0761. Featuring 3 local artists: Sana A. (Armstrong), Grace Jane (Genereux), D. Carol Crawford. Until Mar. 31.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. Exhibition of Monica Pat's works. Until Apr. 8.

FAB GALLERY 1-1 Fine Arts Building, U of A, 112 St., 89 Ave., 492-3081. **FISH OUT OF WATER:** Paintings by Shelley Rothnerburger. Until Apr. 2.

FARAWAY TRADING CO. 12403 Stony Plain Rd., 448-9252. Featuring Edmonton artist Lara Hen-photographs, graphic design illustrations and natural portraits. Authentic art-facts from Indian jewelry and Kalimantan including Asmat war shields, spears, figurines, Maro bark paintings. Balinese signature masks by famous master mask carvers Nyoman Stawan and Made Hartawan. Metal sculpture by Red Deer artist Nancy Ror. Decorated ostrich eggs by B.C. artist Diane Roux. One-of-a-kind items from the Amazon, Brazil.

FORT DOOR 10308-81 Ave., 432-7535. www.fortdoor.com. Caribou and moose art sculptures by Jesse Westastcock. Until Mar. 30.

GALLERY DE JONGE 27022-4 Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GRASSLAND GALLERY 17010-90 Ave., 483-5997. Featuring Western Canadian electronic original and reproduced art. **SPRING FOLIO EXTRAVAGANZA:** Featuring works by Lil Cadman, Eleanor Cleland, Tyler Thompson, Myrna Wilkinson, Betty Hibbs, and Carol Nama Chang. Until Mar. 31.

GRIFFIN & POULIN GALLERIES 5123-51 Ave., Drayton Valley, AB, 542-9201. Landscape paintings by Gene Prokop. Includes realism, impressionism, abstract.

GIORDANO GALLERY 208 Empire Bldg., 10080 Jasper Ave., 429-5066. Tue and Sat: 12:30-4:30pm or by appointment. **SPRING SHOW 2000:** Works by Anne Billy, Phil Mann, Mark Mullin, Barbara Ballachey, David Bodd, and Tony Calzetta. Until Apr. 16.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **WOMEN'S VOICES:** Anne Severson uses traditional women's media to critique traditional women's roles in an ironic way. Until Apr. 15. **FRONT ROOM:** STAINS: Deirdre McClellan's personal, instinctual and abstracted drawings incorporate her writings and her relationship with her body. Until Apr. 15.

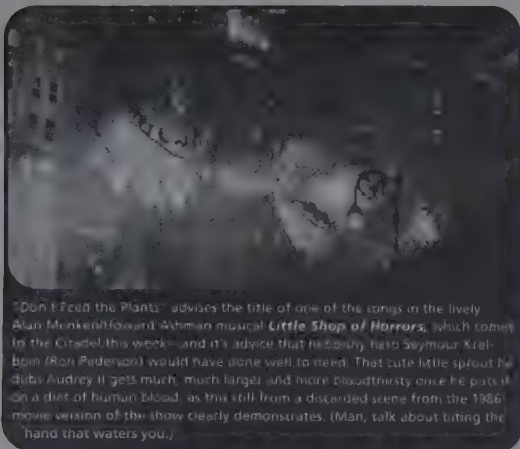
IML 10822 Whyte Ave., 433-6834. Tue-Wed, Fri-Sat: 10am-6pm, Thu: 10am-8pm; closed Sun. New to the gallery, artist Dutchie Matheson, showing her Inuit oil paintings. Until Apr. 10.

LATITUDE 53 10137-104 St., 432-5353. **CANADA IS FOR IDIOTS, YOU NEED CLASS WAR:** A video, and painting installation by David Mabb. Large paintings—commentary on how Canada represents itself to tourists, how Canada sees itself and wants to be seen, painted on large tourist tea towels. Showing with the computer generated movie/animation *Wapping the Movie*. Until Apr. 15.

MAZZUCA 812007-104 St., 414-0432. Gallery artists: Paul Cochrane, Ruby Golding, Neil McClelland, Helena Ball, K.C. van Tassel.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Alanna Mear presents a sneak peek at her watercolour butterflies and amazing art work by her fine art students. Until Apr. 14.

ROWLES AND COMPANY LTD. Coopers and Lybrand Tower, Mezz. Level, 10130-103



"Don't Feed the Plants" advises the title of one of the songs in the lively Alan Menken/Howard Ashman musical *Little Shop of Horrors*, which comes to the Citadel this week—and it's advice that nobody, least Seymour Krelborn (Ron Pedersen) would have done well to heed. That cute little sprout he dubs Audrey II gets much, much larger and more bloodthirsty once he puts it on a diet of human blood, as this still from a discarded scene from the 1986 movie version of the show clearly demonstrates. (Man, talk about biting the hand that waters you.)

ARTSWeekly

Continued from previous page

ST. 426-4055. New works in oil by Audrey Plannmuller, works in acrylic by Steve Mitts, Elaine Tweedy, Angela Grootelaar. Steel sculpture by Edna Sousa. Artworks in glass, soapstone and antler. •Oxford Tower, 10235-101 St. Pastels by Audrey Plannmuller. •The Hotel McDonald, The Harvest Room: Acrylics by Steve Mitts.

SCOTT GALLERY 10411-124 St., 488-3619. MOUNTAIN MANTRA. Watercolours and paper sculptures by Robert Sinclair. Also showing works by Noni Boyle, Ted Harrison, Doris McCarthy, and Pat Service. Until Apr. 4.

SNAP 10137-104 St., 423-1492. OBSERVATORY: New works by Vancouver artist Timothy P. Nash. In his constructions, Nash explores the act of seeing, looking and the threshold between the world on either side of the eye's perception. Until Apr. 15.

SNOWBIRD GALLERY Europa Blvd, 2492, WEM, 444-1024. Featuring works by Yardley Jones, Joan Healey and Gregg Johnson. Acrylics by Jim Vest. Pottery by Blackmore Studios and Noburo Kubo.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. SPRING DEBUT: The Senior Members of the Arts and Crafts of the centre. Group exhibition. Until Apr. 7.

STUDIO #2 10435-81 Ave., 437-5846. Works by Dale Nigel Goble, by appointment only. www.telusplanet.net/public/dng23/dng.htm.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 St. Winston Churchill Ave., St. Albert, 460-5900. Mon-Fri: 10am-6pm; Sat: 10am-5pm. PASTICHE Art works including photo-realism, sculptured surface, optical, tactile by various artists. Until Apr. 29.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Mon-Sat: 10am-6pm. Original works by Wanda Benterud, Gwen Burroughs, Maria Chapman, and many more. Until Apr. 25.

DANCE

VINOK WORLD DANCE Arden Theatre, 5 St. Anne St., St. Albert, 459-1542. Fri 31-SAT 1 (8pm): PRAIRIE LEGENDS: A folkloric music and dance production documenting the history of Western Canada's ethnic settlement. This event features live world music, dance and a multi-media display featuring archival films, photos and videos. TIX: \$20 adults, \$17 students/seniors.

THEATRE

CHIMPROV Varscona Theatre, 10329-83 Ave., 449-0695. Rapid Fire Theatre. A new improvised comedy show-bigger, faster and better. Every SUN @ 8 pm until July 23, 2000. TIX: \$8, \$7 students.

DIE-NASTY Varscona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 pm, until May 29, 2000. TIX: \$8 or \$5 with your Varscona T-shirt.

GET SMARTER Jubilations Dinner Theatre, WEM Phase III, 484-2424. Calling all CONTROL agents! You are ordered to return to headquarters for a very important evening. The Chief is ready to retire and Max will take over the reins as head of CONTROL! Until Apr. 9.

A GUIDE TO MOURNING. Roxy Theatre, 10708-124 St., 453-2440. Presented by Theatre Network. By Eugene Strickland. An entertaining look at Wally Pringle's family as they gather to mourn his death. This thoughtful and touching comedy embraces and celebrates life. Apr. 4-16, Tue-Sat: 8pm; Sun Mat: 2pm; Wed, Apr. 12, 12:30pm.

HAMLET Arts Barns, 10330-84 Ave., 420-1756, 448-9000. By William Shakespeare. Fringe Theatre Adventures present the English

Suitcase Theatre Company's touring production. Apr. 5-15. Thu-Sat: 8pm; Sat Mat: 2pm. TIX: \$15 adults; \$12 students/seniors/kids.

LITTLE SHOP OF HORRORS The Citadel Theatre, Rice Theatre, 425-1820, 451-8000. Book and lyrics by Howard Ashman, music by Alan Menken. A monster musical smash. A retro '60s musical with a mix of hungry horticulture, a demented dentist, great songs and romance. Until May 21. TIX: \$25 adults; \$30 students/seniors.

M.U.S.H. Jubilations Dinner Theatre, O'Acres Entertainment Hotel, 13103 Fort Rd., 478-2971. Get ready to swing with the big bands into the M.U.S.H. unit where they'll sing, dance and operate on your funny bone. Until Apr. 16.

MELODRAMIX Festival Place, Sherwood Park, 449-FEST(3378). Firelight Theatre every SUN (7:30 pm), comedy and an improvised soap opera.

OH SUZANNA Varscona Theatre, 10329-83 Ave., 433-3399. Produced by Stewart Lemoine, Suzanna Patchouli and TeleLatino. Plays one SAT of month, ph for specific dates, until July.

PERICLES Studio Theatre, Timms Centre for the Arts, U of A Campus, 492-2495. By William Shakespeare. This play weaves all of Shakespeare's magical and creative elements into a post-modern fairy tale, travelling through 16 years of Pericles' life. Mar. 30-Apr. 8. TIX: \$8 student, all shows 8pm, Student Mat: THU, Apr. 6, 12:30pm.

PROVINCIAL ONE-ACT FESTIVAL Arts Barns, 10330-84 Ave., 433-4659. Presented by the Alberta Drama Festival Association. Drama by Alberta's finest amateur performers, this year the projects include one-acts from First Crack Productions, Gifted Toes, Real Nice Insomniacs and Windmill Theatre Players. Fri, Apr. 7, 7pm; SAT, Apr. 8, 2pm and 7pm. TIX: Adult single session \$8; Adult weekend pass \$20; Senior/student single session \$6; Senior/student weekend pass \$15.

SPRINGBOARDS NEW PLAY FESTIVAL 3rd Space Cabaret, 11516-103 St., 477-5955. •Playwrights' Cabaret: This includes five of Edmonton's hottest voices reading from new work. THU, Mar. 30. •The Monkey House: A black comedy by Ryan Hughes about prom night and human contact. FRI, Mar. 31. •Lingerie: A new work by Paul Matwyshuk. Reading by the author. FRI, Mar. 31. •Drumheller: A thriller by Gordon Pengilly. Set in 1924, in Alberta's most dangerous landscape. SAT, Apr. 1. •Apple: By Vern Thiessen. About a love triangle and the temptations of the forbidden. FRI, Apr. 7. •Burnt Remains: By Scott Sharplin. About books, the internet, a burnt woman and secrets... SAT, Apr. 8. •The Swallow: A new work by Trevor Schmidt. Reading by the author. SAT, Apr. 8.

•Respectable: By Ron Chambers. A rip your guts out roller coaster ride by the king of "Dirt." FRI, Apr. 14. •The Garneau Kid: By Ken Brown. A look back and forward, about Edmonton, Asia, about now. SAT, Apr. 15. All performances, 8pm. TIX: \$8.

THEATRESPORTS Varscona Theatre, 10329-83 Ave., 448-0695. Rapid Fire Theatre. Edmonton's longest running comedy show. Every FRI @ 11 pm until July 28, 2000. TIX: \$8, \$7 for students.

WHO'S AFRAID OF VIRGINIA WOOLF? Varscona Theatre, 10329-83 Ave., 433-3399, mailbox #3, 420-1757. Presented by Shadow Theatre. George and Martha invite a young college professor and his wife over for a nightcap. A bloodthirsty and thrilling drama, by Edward Albee, about the games, illusions and deceptions that drive a marriage into ruin. Until Apr. 2. Tue, Fri, Sat 7 pm; Sun 2 pm.

WRECK BEACH La Cité francophone, 8527-91e rue, 469-8400, 420-1757. Presented by Northern Light Theatre, and Axis Theatre Company-Vancouver. By David Rhymer. A musical theatre work inspired by the brutal and obscene murder of a young woman from Wreck Beach. Until Apr. 9, Tue-Sat 8 pm; Sat-Sun 2pm. TIX: \$14, \$16. Pay what you can THU, Mar. 30; 2 for 1 TUE, Apr. 4.

The school of hard Vinoks

World dance troupe tours the prairies... and the world

By ALEXANDRA ROMANOW

"Prairie." The word conjures up images of golden fields of wheat under an endless blue sky, a place where neighbours look out for one another and the strength of a man is judged not only by the blisters on his hands but by his character. But look beyond this W.O. Mitchell world of grain elevators and folksy general-store owners and you'll find a land diverse in colour, creed and culture. Alberta is not all just cabbage rolls and coffee but a smorgasbord of green tea, fajitas and tortuere. Vinok Worlddance takes audiences on an exploration of the people who have made the prairies their home in the company's latest offering, *Prairie Legends*.

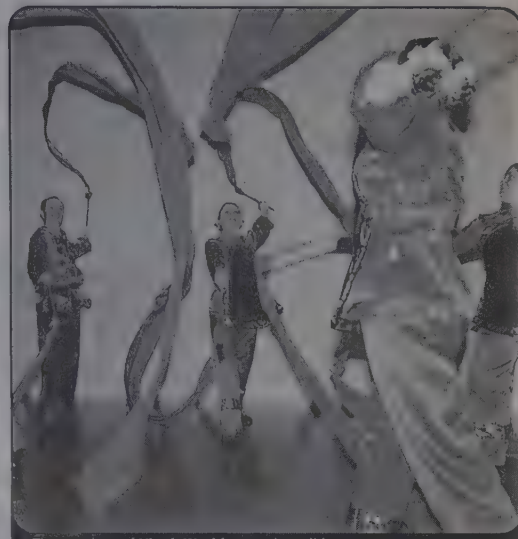
"It's a really different show for us," says Vinok executive director Leanne Koziak. "[Artistic director] Doyle Marko and I have done a lot of reading and research about Alberta to focus on the historic aspect of the province for this show. Obviously, we can't cover everything in only two hours, but we wanted to bring across the things we found interesting, the groups who've contributed to building this province in a major way such as the Ukrainians, Germans and First Nations. But we've also tried to include as many of the groups who immigrated later in the 20th century, such as the Chinese and the Filipinos. *Prairie Legends* covers a broad spectrum of groups and time periods."

dance
preVUE

Prairie scanner

Another change to the 10-year-old company's method is the addition in this show of a multimedia component. To assist in tracing the history of Alberta, *Prairie Legends* incorporates a screen presentation featuring archival photos, film and video.

"I wrote the script for the screen presentation and we worked with a



The members of Vinok Worlddance take a ribbon

filmmaker from Hungary to pull all the visuals together," Koziak explains. "It's something Doyle and I have been thinking of doing for a while. We're always thinking of new ideas for different programs, but the multimedia component seemed to fit with this show perfectly. We were also looking for a project that would be timely, keeping with the theme of celebrating the new millennium."

Telling old stories through a new medium is well in keeping with Vinok's approach to entertainment. The only professional world music and dance company in western Canada, Vinok has a vast repertoire of music, dance and costumes from more than 30 cultures. Accompanied by a band of four musicians, the seven dancers kick, whirl and stamp their way through the many dance traditions of the world, which is no mean feat—er, feat.

Legends of the fall

"The most difficult part of being

part of this company is the variety we're faced with," concedes Koziak, currently nursing a broken foot after rolling over a bamboo stick while learning a Filipino dance number. "The musicians have a very difficult job, as they are constantly learning how to play different instruments and different types of music. For the dancers, it's a real challenge for their body, as each culture has a different way of using the arms, feet, posture—everything. You have to be in really good shape because you're constantly getting a new workout, which makes you a little more prone to injuries."

The combination Chinese, country and western, Filipino, Finnish, First Nations, French-Canadian, German, Métis, Mexican; Spanish and Ukrainian dance and music make for a challenging show to perform, but, Koziak hopes, an unforgettable one to watch. ☐

Prairie Legends
Fri-Sat, Mar 31-Apr 1 • Arden Theatre • Vinok Worlddance
• 459-1542

Small plates, large plates...

A dish for every taste and every appetite...

The Manor Café—consistently rated as one of Edmonton's best eating establishments.

Manor Café



10109-125 St.

482-7577

FREE CUSTOMER PARKING

DISH Weekly

LEGEND

\$ Up to \$10 per*
 \$\$ \$10-20 per
 \$\$\$ 20-30 per
 \$\$\$\$ 30 per & up

* Price per person, before tax & tip

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$

Da De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$\$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-2422) One of the best most & pop operations in the city. \$\$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Dunes (10220-103 St., 421-4747) Known as the place for ribs-on the Boardwalk. \$

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. \$\$\$

Devlin's (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also 1/2 price Happy Hour on drinks & food daily. \$

Franklin's Inn Dining Room (2016 Sherwood Park, 467-1234) All day breakfast and a great selection of all your favourites. \$\$\$

The Garage Burger Bar and Grill (10242-161 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. \$

The Grinder (10957-124 St., 453-1709) Steaks only but under new management. Also lounge and games room. \$\$\$

High Level Diner (1091-2-88 Ave., 433-9993) Wholesome and health conscious. Known for their tasty hummus and veggie burgers. \$\$\$

Insomnia Pub (5552-Calgary Trail South, 414-1743) Cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Cafe (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business & social lunches or dinners. \$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. \$\$\$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$\$

Phatz Restaurant (10331-82 Ave., 413-0930) An eclectic assortment of appetizers, entrees and pastas, and delectable desserts.

The Raven (10338-81 Ave., 431-1193) Eclectic selection of "wood fired food" with Old Strathcona's best steaks and oven roasted chicken. \$

Rosie's Bar and Grill (10604-101 St., 432-3499) Nothing fancy, but sensible home cooking without the frills. \$

The Siderack Cafe (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Siderack Cafe's kitchen will do it for you. \$\$\$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as Happy Hour from 4-8 pm. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast & lunch; \$, dinner \$\$\$

Thomas' Fishermen's Grotto (9624-76 Ave., 433-3905) Fine dining fish & seafood, featuring the seafood lover's feast for two. Brunch, lunch & dinner. \$\$\$

Turtle Creek Cafe (8404-109 St., 433-4232) Continental-style bistro with good variety of dishes and pizza, stir-fries, pasta and more. \$\$\$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

The Village Cafe (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries.

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$\$

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. \$\$\$

Mr. Samosa (9630-142 St., 451-5687) Let your taste buds jump with joy with a whole new experience in the authentic East Indian cuisine. \$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$\$\$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. \$\$\$

FRENCH CUISINE

Cafe Amande (8523-91 St., 465-1919) Fine french cuisine. Entertainment night: Fri & Sat. \$

The Crêperie (10220-103 St., 426-6656) Award-winning Edmonton institution without haute price. \$

Three Musketeers (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open! \$\$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. \$\$\$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Gianni himself.

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. \$\$\$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere \$\$\$

IRISH PUB

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish breakfast. Our menu changes daily, so please come in & indulge in the experience. \$\$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$\$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 block from Churchill Square and Summer Festival Fun! An extensive Italian and seafood menu and friendly efficient service ensure a return visit. \$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane. \$\$\$

Shelly's (7623 Argyle Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes.

Soups/salads/sandwiches made from scratch. Call ahead for reservations. \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$\$

The Old Spaghetti Factory (10220-103 St., 426-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks - featuring live jazz every weekend. Wheelchair accessible. \$

JAPANESE

Fuizato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

MALAYSIAN

The Library Bistro & Bar (11113-87 Ave., 439-4981) Enjoy our new spicy, exotic dishes from Singapore. Go downstairs to experience placid ambience in our Lounge. \$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$\$

Restaurant. \$\$\$

Senor Frog's (10045-109 St., 429-FROG) Good food in a party mood! Restaurant Bar & Grill. Innovative Mexican cuisine. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$\$

Miami Pizzeria (8424-109 St., 433-0723 or 433-7733) Delivering savoury pizza since 1985, offers both round crust and square deep-dish pizza. Dine in, free delivery, \$2 take-out discount. Full menu at www.miami-pizza.net. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$\$\$

Pharos Pizzeria (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. \$

PUBS

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British & Canadian beer and single-malt Scotch. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! \$\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean & continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun/Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily specials also offered. \$\$\$

Edmonton's #1 Vibe Cafe

CAFE MOSAICS

GET YER NOT CONVOIR

10811 Whyte Ave. 10811-10811 St. 433-9702

FUNKY CONTEST

Tell us your favorite
Funky Pickle Gourmet Pizza
 to WIN a \$25 Gift Certificate!

My favorite type of Funky Pickle Gourmet Pizza is:

Name _____

ph. # (day) _____

Mail or drop off
 this entry form at:
Vue Weekly,
 #307, 10080
 Jasper Avenue,
 Edmonton AB
 T5J-1V9

**10441 - 82 Ave.
 433-FUNK**

FRESH, FINE AND FUNKY!

SUGARBOWL

The Esoteric & Eclectic Cafe

Fresh home made food
 daily baked muffins and cinnamon buns
 Espresso Bar, Art, Culture and more
 in a very soothing atmosphere
 Fully Licensed • Big Rock on Tap.
Live Music Friday Nites
 10922 - 88 Ave. 433-8369

EVENTS weekly

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

THE ALBERTA ASSOCIATION OF REGISTERED NURSES MUSEUM AND ARCHIVES 11620-168 St., 453-0534. Mon-Fri (8:30am-4:30pm). A new permanent display honouring the contributions of Canada's nursing sisters during the Second World War. Ongoing.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, Margaret Zeidler Star Theatre, Exhibit Galleries, live science demonstrations.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

THE LOVAL EDMONTON REGIMENT MUSEUM FOUNDATION Prince of Wales Armouries, 10440-108 Ave., 421-9943. Open Tue-Fri. Two galleries dedicated to the history of Edmonton's own infantry regiment.

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Mon-Sat: 10am-5pm; Sun: 1pm-5pm. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

MUSÉE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **THE ODYSSEY BEGINS:** Display of heritage quilts, celebrating the 20th anniversary of the St. Albert Quilters' Guild. Until Apr. 30.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131, www.pma.edmonton.ab.ca. *1st SUN of ea month, 1-4 pm: Aboriginal Performers, Upper lounge or learning circle. *3rd SUN of ea month, 1-4 pm: Aboriginal Artisans: Learning circle, Synchrude Gallery. *Every Sat, 3 pm: Aboriginal Videos, Learning Circle Synchrude Gallery. **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. *BUC ROOM: Permanent live invertebrate display. ***FROM CRYSTALS TO GEMS EXHIBITION:** Explore the world of crystals: how they grow and their variety in form and colour. Until Apr. 30.

Open 9am-5pm daily. Tix: \$6.50. Adult: \$5.50 senior; \$3 youth (7-17); kids 6 and under free; \$15 family; half-price Tues.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Tue-Sun: 12-5pm. Costumed interpreters recreate daily household activities.

UKRAINIAN NATIONAL FEDERATION HALL (UNF Hall) 10629-98 St., 474-3352. Fri-7-SUN 9 (12-5pm): Millennium Pysanka Egg-stravaganza. Official opening with Dr. Andrii Hornatkevych, U of A, on Fri, Apr. 7, 7pm.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Open: 9:30am-6pm. Combining the fun of nursery rhymes with the beauty of animals.

KIDS STUFF

CALDER LIBRARY 12522-132 Avenue, 496-7090. *Every THU (Mon. 6-June 1): Pre-school Storytime. MON 27-Fri 31 (2pm): Spring Break at Calder: Wild About Reptiles, 5 yrs+. THU 30: Big-mouth Frog. Fri 31: Puppet Play: The Enormous Crocodile.

CAPILANO LIBRARY 210 Capilano Mall, 98 Ave., 50, 496-1802. *Every THU (10:15-10:45 am): Tiny Tales Storytime, Mar. 30, Apr. 6 and 13.

CASTLEDOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. *Until Fri, Mar. 31: Spring Break Activities, Harry Potter Week.

CASTLEDOWNS YMCA FAMILY COMMUNITY CENTRE 476-9622, ext. 228. *Every Tue, Thu and Fri (6-8pm): youth drop in centre. \$3 for non-members, picture ID required, 13-17 yrs.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. *CHILDREN'S GALLERY: FLOCKS OF FOUND THINGS: Any, cool, smooth and oval-is it a spoon or is it a? Hands-on exhibit by Cornelia

Osztoivits. Until May 28. *Saturday art classes for ages 4+ begin until Apr. 8. *THU 30-Fri 31: Spring Break for Youth: Spring Art Getaway-workshop, 13-16 yrs., with artist Paul Freeman. *SEISMIC SUNDAYS: SUN 9: hands-on family workshops, tours etc.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111, eccsc@telusplanet.net. Spring break activities for Asian youths: educational field trips, recreational, sporting and social activities. *After School Program: Social activities, website and chat room design. Free, must be 12-16 yrs old, Asian and enrolled in McCauley School.

EDMONTON MUSICAL THEATRE Wilbeck Building, Lower Floor, 10835-124 St., 455-3353. Adult and Junior (8-14 yrs) musical theatre classes-fall and winter.

EXPRESSIONZ CAFE Market and Meeting Place, 9142-118 Ave., 471-9125. *Last SAT ea. month: The Time Flies-music for kids of all ages.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. *Every THU (10:15am): Totally Twos, until Apr. 20. *Every THU (10:15am-2pm): 3-5yrs, Crafty Storytime, until Apr. 18. *Until Fri, Mar. 31: Spring Break Activities, Harry Potter Week. SAT 8 (2pm): Happy Easter-Easter programs. Pre-register.

IDYLLWYDE LIBRARY 8310-88 Ave., 496-1808. *Every WED (10:15am): 3-5 years, Storytime, Wednesdays. Until Apr. 12.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. *Every WED (11-11:30 am) and 1-15:1-4:45 pm: Pre-school Storytime, 4-5yrs old and 3 yrs old. Until Apr. 5. *Until Fri, Mar. 31: Spring Break Activities, Harry Potter Week. Fri 31 (2pm): Harry Potter Day, 8 yrs+, pre-register.

LESSARD LIBRARY 6104-172 St., 496-1871. *Every TUE (2-2:30pm) 3-5 yrs, Pre-school Storytime. *Every WED (10-10:30am): Pre-school Storytime, 3-5 yrs. *Every THU (7-7:30pm): Pre-school Storytime, 3-5 yrs. *Every THU (10-10:30am): Time for Twos (for six weeks), 2 yrs old. *Every THU (11-11:30 am): Baby Laps, 12-24 months with adult, for six weeks. THU 30: Harry Potter activity, play Library Quidditch. Fri 31: Grand finale for Harry Potter Week. Fri 31: Raptors and handlers from Storyland Valley Zoo demonstration in the atrium.

LONDONDERRY LIBRARY 110 Londonderry Mall, 137 Ave., 66 St., 496-1814. *Every TUE (10:15am, 2pm) 4-5 yrs old, Pre-school Storytime. *Every WED (10-10:15): Pre-school Storytime. SAT 9: Junior Stamp Club, Spring Show Follow-up.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. *Every TUE (2-2:45pm): Pre-school Storytime, 3-5 yrs., until Apr. 4. *Every WED (2-2:45pm): Pre-school Storytime, 3-5 yrs., until Apr. 5. *Every WED (10:15-10:45am): Time for Twos, 2 yrs., until Apr. 5. *Until Fri, Mar. 31: Spring Break Activities, Harry Potter Week. THU 30 (2-2:30pm): Spring Break Mariachi Madness, 5 yrs+, pre-register. SAT 1 (2-2:45pm): April Fool Surprise, 5 yrs+.

MULTIPLE SCLEROSIS SOCIETY OF CANADA Victory Centre, 11203-70 St., 471-3034. *MS Kids Club: 6-12 yrs old, every 2nd and last THU of ea month, 7-9 pm. Until Apr. 27. \$10 for 6 wk series.

FENNY MCKIE LIBRARY Abbottsfield Shoppers Mall, 3210-118 Ave., 496-7839. *Until Fri, Mar. 31: Spring Break Activities, Harry Potter Week. THU 30 (2pm): Spring Break Sillies, 6-12 yrs, stories and activities.

PROFILES PUBLIC ART GALLERY 7, 44 St. Thomas St., 460-4310. SAT 8: Quick Quilting, using iron-on fabric.

THE SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. **STORY TIME:** Fri 31 (10:30am): Ingrid Bilson, SAT 1 (11am): Kelti Winters. (1:30pm): Susan Pickering. TUE 4 (10:30am): Shoba Singh. **FAMILY CRAFTS:** SAT 31 (11:30am): Crafts. *Every SAT (2:30 pm): Youth Writing Club meet for an hour.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. *Every TUE (10:15-10:45am): Baby Laps, 12-24 months. Until Apr. 18. *Every THU (10:15-10:45am): Time for Twos, 2 yrs. Until Apr. 20. *Every Fri (10:15-10:45am): Drop-in Family Storytime. Until Apr. 14, and Sat. Mar. 18. *Until Fri, Mar. 31: Spring Break Activities, Harry Potter Week. SAT 8: Junior

Stamp Club, Spring Show Follow-up.

SPRUCEDOWN LIBRARY 11555-95 St., 496-7099. *Every TUE (1:30pm): Pre-school Storytime, 3-5 yrs. Until Apr. 11. *Until Fri, Mar. 31 (2-7pm): Spring Break Activities, Harry Potter Week 6yrs+. SAT 8 (2pm): The Speckled Hen and Other Amusing Tales, for kids under 6 yrs, must be accompanied by an adult.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. *Every Fri (10:30am): Drop-in Film Program, 2-5 yrs. *Every WED (10:15-10:45am): Baby Laps, 12-24 months with adult. *Until Fri, Mar. 31: Spring Break Activities, Harry Potter Week.

STRATHCONA LIBRARY 8331-104 St., 496-1828. *Every TUE (10:30am): Pre-school Storytime, 3-5 yrs. *Until Fri, Mar. 31: Spring Break Activities, Harry Potter Week.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912). Multi-media presentation starring XELDON and hands-on exhibits. *Until Fri, Mar. 31: Spring Break Scavenger Hunt, TIX: \$2 per kid (helpers free).

VALLEY ZOO 133 Buena Vista Rd., 87 Ave., 496-6911. Open every day, indoor and outdoor exhibits.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. *Every WED (10:30-11am): Pre-school Storytime, 3-5 yrs. Until May 3. *Every THU (10:15-10:35am): Time for Twos, 2 yrs. Until May 4. Fri 31 (2:30pm): Harry Potter and the Librarian of Lukazar.

LECTURES/MEETINGS

ALLIANCE FRANÇAISE D'EDMONTON La Cite Francaise, New Rm 202, 8527 rue Marie-Anne Gaboury, 91 St., 469-0399. *Every THU (7-9pm): Drop-in French conversation. \$35 yrly membership, \$25 students/seniors, \$45 family.

CASTLE DOWNS LIBRARY 414-5656, 414-5656. SAT 8 (10:30am): Computer Basics. TUE 11 (7pm): FreeNet Demonstration.

IDYLLWYDE LIBRARY 8310-88 Ave., 496-1808. MON 3 (7-9pm): Personal Directives: Taking Back Your Power in Medical Decision-Making, by Amy Gillart. Pre-register.

LUPUS SOCIETY OF ALBERTA Chateau Hotel, 435-5067. THU 8: A New Era of Bright Future: Education Symposium. TIX \$30 members, \$40 non-members. Pre-register.

MULTIPLE SCLEROSIS SOCIETY Victory Centre, 11203-70 St., 452-4661. *Second and last THU of every month: A support group for spouses and partners of people who live with Multiple Sclerosis.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St., W. door, 426-4620. Fri 31 (6-6:45-8:30pm): Speaker Deborah Fessey: Telephone Marketing. Starting up an Inside Sales Support Department. \$1. Fri 7 (6:45-8:30am): Speaker Lydia Beaudin: Hiring Staff With Developmental Disabilities. \$1.

PROXY Beulah Alliance Church, 17504-98 Ave., 486-4010, ext. 322. *Every SAT (7pm): Young Adult Community meeting to develop Christ-centered community and learn by facing situations (18-30 yr old spiritual seeker).

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1822. *Several sessions per month (2-3pm or 7-8pm): Take the Terror Out of Our Technology, all ages, pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. *Southeast corner, last SUN ea month (2-3:30pm): The Alberta Playwrights Network Playwrights' Reading. *Last Fri ea month (3-7pm): The Alberta Playwrights' Network Writers' Drop-in.

U OF A Henry Marshall Torrey Lecture Theatre 81, Saskatchewan Dr., 112 St. THU 6, MON 10, THU 13 (5:30-7pm): Public Talk: Investigation of the Methods of Historical Dating. Free.

WINSPEAR CENTRE 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities.

LITERARY

BIG SKY THEATRE 409, 10169-104 St., 420-0606. *Every WED (7-9 pm): Arts Sharing Circle, writers are invited to bring original work to present (poetry, plays, stories, songs and other performance art).

CANADIAN AUTHORS ASSOCIATION Rm 122 Education South

ON ADDITION TO THE 5:30 p.m. Sublime hosts a fundraising evening for the support of the Phillips Building Artists. The event has been dubbed the Ship of Fools. Cabaret, and will feature music, art and the stage—including, of all unlikely things, a rock opera tribute to perhaps the most illustrious man ever to be born in Edmonton, media theorist Marshall McLuhan (pictured). Now, it's well known that books are a "hot" medium and television is supposedly cold, but what's the temperature of rock opera?

door.

VARIETY

CAT SHOW Shaw Conference Centre, 9797 Jasper Ave., 461-1766. SAT 1-SUN 2 (9:30am-5:00pm): Presented by The Edmonton Cat Fanciers Club.

SIX CAR FILE UP Urban Lounge, 458-2549. *Last TUE (9pm): Every month: songwriters, comedians, dancers, poets... Formerly the Little Cabaret That Could. Variety night, bringing artists from different disciplines together.

WORKSHOPS

124 ART SCHOOL 10240-124 St., 488-4575. Individual and group classes in wood carving, visual design, photography, computer graphics. Call Ross.

ASCENDANT BOOKS 10310-124 St., 452-5372. SUN 2 (10am-2pm): Encouraging True Healing: Introduction to Bach Flower Remedies, presented by Gundrun Pensel. \$40, includes remedy to take home. SUN 9 (1:30pm-4:30pm): Carolyn Robertson, Awakening Your Spirit, Creating your own Awareness, an enlightening workshop. \$20.

LA CITE FRANCOPHONE Rm 48, 8527 rue Marie-Anne Gaboury (91 St.), 469-0399. *Every THU, 7-9 pm: Drop-in French conversation, free for students and members. Yearly membership: \$35; \$25 students/seniors; \$45 family.

COSMOPOLITAN MUSIC SOCIETY 8426-103 St., 432-9333. Adult bands ranging from elementary to advanced and a chorus.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. Adults Only! Drop-in art for the absolutely terrified (or the tiny bit timid) \$5 each. **Seismic Sunday:** For adults & families, hands-on workshops and interactive discussions with featured artists.

GMCC CITY CENTRE CAMPUS SAT 1 (9am-4pm): Health Fair: Spring Into Wellness, Holistic fun for the whole family.

HOPE FOUNDATION 492-1222, www.uaib.ca/hope. U of A research centre programs for people whose hope is down. Counselling and workshops.

JOURNAL-WRITING 10531-790 Ave., 988-2741. TUE 4, 11, 18 and 25 (7-10pm): Journal writing workshop presented by Shawn Moore (psychotherapist and writer) to help journal writers access new depths of self-knowledge and creativity. \$100. Pre-register.

SOCIETY FOR ASSISTED COOPERATIVE RECOVERY FROM EATING DISORDERS (SACRED) Annunciation Church, 9420-163 St., 423-5508. SAT 1 (9am-4pm): Hope, Help and Healing: Workshop on eating disorders, with speaker, Joan M. Johnston M.C., Family Physician and author of *Feast of Famine*. Adults \$40; students \$30. All proceeds to SACRED.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Adults and kids-art classes, professional instruction, and small class sizes.

THEATRE ZOCALO 9104-77 Ave., 466-5322. Register now for Spring 2000 Film and TV Acting Classes, for ages 7-adult (beginner and advanced level) with instructor Elizabeth Ebels. Classes begin Apr. 8.

Building, U of A, 459-8322. Fri 31 (8pm): Canadian Authors Association, Alberta Branch meeting, local freelancers discuss obstacles and opportunities in the freelance market. \$5 fee for non-members.

GMCC City Centre Campus, Rm. 5-142, 987-9863. *497-5365. Until May 8: Sally Ito (Writer in Residence at GMCC) will be available to evaluate manuscripts, provide feedback and give advice about writing.

JANE AUSTEN SOCIETY-EDMONTON CHAPTER Stanley A. Milner Library, 7 Sir Winston Churchill Sq., 470-0676. *Fourth SAT ea month (2-4pm): The Jane Austen Society, meet to enjoy discussions, debates, lectures and videos about Jane Austen's life, work and milieu. Newcomers welcome, free admission.

ORLANDO BOOKS 10123 Whyte Ave., 432-7633. *Every SAT (10am): Group meeting, 4 Corners Writers' Club meets, 4corners@chickmail.com, \$3, first time free.

RAZZLEBERRIES RESTAURANT & CAPPUCCINO BAR 10040-104 St., 490-1414. TUE 4 (7pm): Stroll of Poets' Poetry Tuesday: Prairie/Maritime Showdown: A night of readings by local poets, Jocko, Jenine Dumont, William Nichols, host Myrna Garanis, music by Splat! (The Alberta Beatnik and Mystery). Free admission.

T.A.L.E.S. Garneau Community League, 10943-84 Ave., 433-2932. *Meeting every 2nd Fri ea Mon.

LIVE COMEDY

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. *Every WED: Classic Comedy with the Atomic Improv Co.

SIDETRACK CAFE 10333-112 Street, 421-1326. *Every SUN: Variety Night hosted by the Atomic Improv Co. *Canadian Comedy Tour.

YUK YUK'S *Every TUE: A Night with Improv. *Every WED: Hypnotist Sebastian Steel.

SPECIAL EVENTS

EDMONTON FOOD NOT BOMB Boyle Street Co-op, 10116-195 Ave., 988-FOXY(3699). *Every SAT (1pm): FREE vegetarian meal. Come and eat, cook, talk, clean, serve or show your support.

LOCAL HEROES FESTIVAL 4021757. Films, galas, industry seminars, pub chats and guest stars in Old Strathcona. \$60 passholder. TIX: \$30. Six on-site films for the price of 5). Mar. 31-Apr. 8.

OUR VOICE Stanley A. Milner Library (Downstairs). Fri 31 (11am-12pm): Local celebrities, politicians, members of the media will gather to help the street map celebrate 6 years of helping those in need.

SHIP OF FOOLS CABARET Sublime, 10147-104 St. SAT 1 (6:30pm): A Phillips Building Artists' Fundraiser with theatre, bands, art. Featuring a special preview of music from *The Illumination* of Marshall McLuhan, a Multi-Media Rock Opera starring Baffin Island Party. Also Theatre Prospero, Big Sky Theatre, Johnny Wadd, a Silent Auction and more. TIX: \$3.

UNMASK THE UNCONSCIOUS COLLECTIVE The Arts Barns, 10030-84 Ave., 420-1757. The Unconscious Collective's third annual fundraising event to help support the production of *The Watermelon Girls* by Trevor Schmidt. SAT, Apr. 1. 8 pm. TIX: \$10 adv; \$15 @

ask sasha

Coming distractions

Dear Sasha: My girlfriend and I have been having sex for about six months. Recently she started taking the pill, and since we're both free of any STDs, she wants me to stop using condoms. My problem is this: I come quickly (usually in a couple of minutes), but I'm able to keep my erection and go for at least 15 minutes afterward, sometimes to a second orgasm. I don't know if she's aware that I have already come, but without the condom she'll know for sure. What are the rules on this? Should I insist on using condoms, or is continuing sex long after having an orgasm an acceptable or common thing? Thanks, I'd really like some advice.

—SPEEDY DELIVERY

Dear Speedy: So you're worried that she's going to find out that you've been bolting out of the gate early, is that it? The fact is, whether or not you've ejaculated is not an issue when it comes to maintaining your boner. I think many women would be thrilled to have a boyfriend with this skill of yours. Your girlfriend doesn't have to worry that you're going to ejaculate any second because you already have, thereby freeing her up to go all crazy. One of the hardest things for a man to do is not to come when every fibre in his entire body, billions of years of the collective male unconscious and vivid memories of his mom banging on his bedroom door are all telling him to come! come! come! you motherfucker! Add to this a female bouncing around on his cock making all kinds of racket, boobs flying everywhere, an exquisite, diabolical look on her face and oh Jesus, you poor things, what more is there to say?

I think you're doing your girlfriend a great disservice by not telling her your little "secret." Believe it or not, 15 minutes is quite a long time to be fucking—just full-on fucking I mean—and she may

simply be continuing solely for your benefit. My guess is she's going to punch you in the arm when you confess and say, "You mean you've been hammering away at me this long and you didn't tell me? I was doing it for you, you loser!"

Cripple the nipple

Dear Sasha: I'm a horny 18-year-old girl and I have no problems achieving orgasm, but when I'm aroused, my nipples never get hard and I get absolutely no pleasure from having my breasts touched, grabbed or kissed. Not only does this bother guys, but it's making me annoyed that I'm missing out on something that apparently everyone else enjoys. In books they always talk like it's a fact: aroused women get hard nipples. —QWERT

Dear Qwert: Many sex texts state that a sure way to tell if a woman has come (or is aroused) is to see if her nipples are hard, but I know I've been plenty worked up lots of times with nothing happening to them, or maybe one of them, very begrudgingly, going a little crinkly. In Paul Joannides's book *Guide to Getting It On*, he refers to a theory first proposed by sex therapist Herbert Otto. According to Otto, women may have gotten off more on nipple stimulation back in the old days when any action below the belt was strictly a no-no. The logic sounds a little Dubious to me, but consider the case of people who have lost all sensation in their genitals and who manage to redirect their orgasmic sensitivity elsewhere in their bodies.

I've tried various schemes to get my own nipples enthused, from piercing (lost its novelty after two weeks—and don't remind me about the time I got it caught in one of those loose-knit sweaters) to applying Tiger Balm and then blowing on them (might as well have been peanut butter for all it did). The upshot of it all is, if someone wants to have a go at them, fine. But frankly, there are better rides in my park. And as for your annoyed lovers: She's horny. She's 18. What was the problem again? ☺

Got a Question for Sasha?

E-mail your letters to sasha@vue.ab.ca

studio space

Rehearsal space for rent southside location 24 hour access, good security. Ph Brad 439-1889.

WV0303-0323 (5 wk)

Private Westend Studio Space. Now lower rates accommodating 4-5 piece bands. Clean 24 hr security. Will consider sub-leasing. Call Mel @ 441-0302.

WV030309

volunteers

VOLUNTEERS NEEDED

for various site positions at Edmonton's
EARTH DAY FESTIVAL

Newest Park April 30th

Please call 480-7460

and leave a message

Sponsored in part by Vue Weekly

volunteers

Want to learn more about the visual arts? Volunteer for *The Works* June 23-July 5. Ph Sue San at 246-2122.

WV030309

ESL TUTORS NEEDED: Volunteers to teach English to adult immigrants. Daytime, weekdays, ehrs one a week. Small groups. Orientation provided. Ph Heather 424-3545.

WV030309

The Sexual Assault Centre of Edmonton is recruiting volunteers to take calls on our 24-hr Crisis Line. If you are empathetic, responsible and would like to gain experience in the field of human services, this may be the volunteer opportunity for you! For more program information add to register for training in March, call Mary at 423-4102.

WV030307

Blood Donors Urgently Needed! Type O & Type A blood donors are required to replenish low inventories of these most commonly used blood types. Call 1-877-431-8775, 8249-114 St. Mon-Fri 8am-1:30pm, 4pm-8pm, Sat 9am-2pm. Call 431-1122 for more info.

WV030309

Are you experiencing difficulty in your life? We all face crisis at one time or another during our lifetime. You are not alone. The Distress Line is open 24 hrs a day, every day. If you need to talk, we're here to listen. 482-HELP, that's 482-4357. A program of The Support Network.

WV030309

Bus and Shopping Trip: Volunteers will take new immigrants on a short bus trip with a stop at a local grocery store. Newcomers will learn about the transit system and how to use a transfer. Volunteer will provide assistance with food shopping. Mornings, weekdays, 2-4 hrs per month. Ph Heather 424-3545.

WV030309

COOKING: Share your love of food and cooking. Teach a simple recipe to newly arrived refugees. Learn about other countries and food. Saturdays 2-5 hrs. Ph Heather 424-3545.

WV030309

adult classifieds

VUE Weekly

EDMONTON'S URBAN VOICE

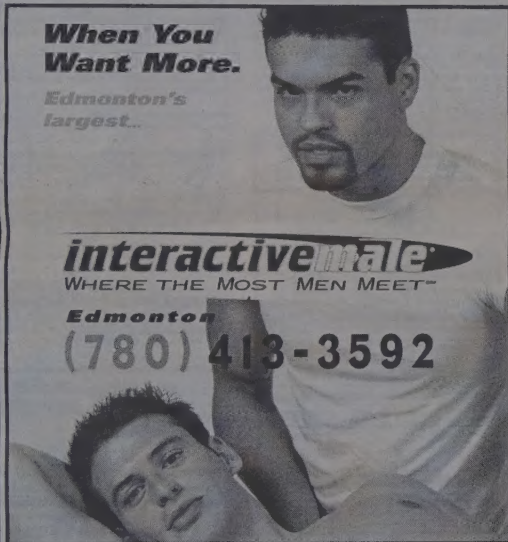
Contest Rules

No person shall win more than once every sixty days.

Unless otherwise mentioned,
a) each contest shall only allow one entry per person
b) contest winners must be at least 18 years of age.



get it.
413-7122
Free to Call!
CruiseLine
Must be 18+
CONTACT LIVE WITH OTHER HOT MEN • TALKING CLASSIFIEDS • EXOTIC STORIES • Check us out at www.cruiseline.ca



When You Want More.
Edmonton's largest...
interactive male
WHERE THE MOST MEN MEET™
Edmonton
(780) 413-3592
24 hour customer service available at 1-888-818-7187. Browse at www.interactivemale.com

SUPPORT YOUR LOCAL FOOD BANK

Place your ad in Vue Weekly Classifieds
Phone 426-1996

volunteers

MULTICULTURAL GROUP: Volunteers needed to assist newcomers with practising English, doing crafts and leading the group in light exercises. Thursdays, 1-3 pm. If you're interested in doing any or all of the above, call Heather 424-3545.

WV030309

The YMCA Enterprise Centre has volunteer opportunities as tutors, mentors, instructional assistants and recreation leaders. We provide training! Contact the Volunteer Coordinator at 429-9622.

WV030309

Start the Millennium off right... volunteer with a child or youth in need! The Arbutus Volunteer Foundation is looking for caring and committed adults to be volunteer mentors, tutors, or parent aides only 2 hrs a week. Positions are available throughout Edmonton and area. Call Karin Boyd for info at 427-6364.

WV030309

P.A.L.S. - Project Adult Literacy Society: Volunteers needed to help adults read, write or speak English or English as a Second Language. Call P.A.L.S. 424-5514.

WV030309

Castle Downs YMCA is currently recruiting volunteers for Preschool Programs & Babysitting Service for morning or afternoon programs. Volunteers for our After School Youth Programs. Contact Tammy at 476-9622, ext 229.

WV030309

volunteers

Western Guide Dog Foundation needs volunteer foster homes for puppies and adult dogs. A secure, fenced yard with someone home is a must. Contact Paula at 944-8011.

WV030309

Food and fun, in Edmonton's inner city, serving seniors. Volunteer at Operation Friendship serving meals. Call Heidi at 429-2626.

WV030309

Meadowcroft Seniors Residence is looking for a responsible, sociable volunteer who would like to keep a senior company for a couple of hours a week. Please call Maria at 454-5505.

WV030309

BE THE DIFFERENCE IN THE LIFE OF A CHILD If you volunteer as a Mentor, you will be asked to make about a one year commitment to the program. Partners Program: Boys' & Girls' Clubs of Edmonton Ph. 422-6038.

WV030309

SATURDAY MULTICULTURAL GROUP: Volunteer to help immigrant seniors practice English. Saturdays from 2-4pm. Learn about other countries and cultures. Call Heather 424-3545.

WV030309

ARE YOU SINGLE?
Visit the Newest Meeting Place
www.DreamMates.com
WV030309-0900

adult swing club

Intimate Times
ADULT SWING CLUB
SPRING FLING APR. 1.
458-1535
e-mail intimate/times@hotmail.com

WV0303-0525 (17 wk)

chat lines

Get it Tonight!
Instant live phone conversations with hot Edmonton gay men. All live, all the time. Call for your free membership. 413-7144.

Meet Someone
New Right Now!
TALK LIVE FREE!



CALL FREE 24 HRS EVERYDAY
FIND LOVE, ROMANCE, FRIENDSHIP & ROMANCE
Personal Connections
44-TALKS 448-2557
Must be 18+ Living distance charges may apply

escorts

CINDY

SLIM, BUSY
curves& beauty available for
out call massage
945-1798

UC# 12025

WV0303-0515 (Wkly)

AKANADA-INDEPENDENT ESCORT MODEL
5'6" 115 LBS BLONDE HAIR, HONEST, OPEN
MINDED CELL 604-2247, PG: 480-4904
WV030309

Pride Video
Gay Erotica
Cards
Toys

Sun to Tues
12 Noon to 10 PM
Wed to Sat
12 Noon to 12 Midnite

10121-124 Street
Phone 452-7743

volunteers

VOLUNTEERS NEEDED IN MILLWOODS: Using the library and library materials, help newcomers improve their language skills, become more independent and learn about the possibilities that exist in their community. Tuesdays or Thursdays from 10am-12 noon. Call Heather 424-3545.

WV030309

Lurana Shelter, an inner city shelter for women and children fleeing domestic violence, is seeking culinary artist volunteers to help prepare meals for our residents. Reach out and, be a friend. Call Susan at 422-7263.

WV030309

Loves music, loves to sing. Volunteer to accompany our hymn singing by playing a musical instrument. Southside. Please call The Good Samaritan Volunteer Centre 431-3838.

WV030309

The Volunteer Centre of Edmonton requires volunteer receptionists. Duties are answering telephones, computer work, general clerical, for more info contact Karen at 482-6431.

WV030309

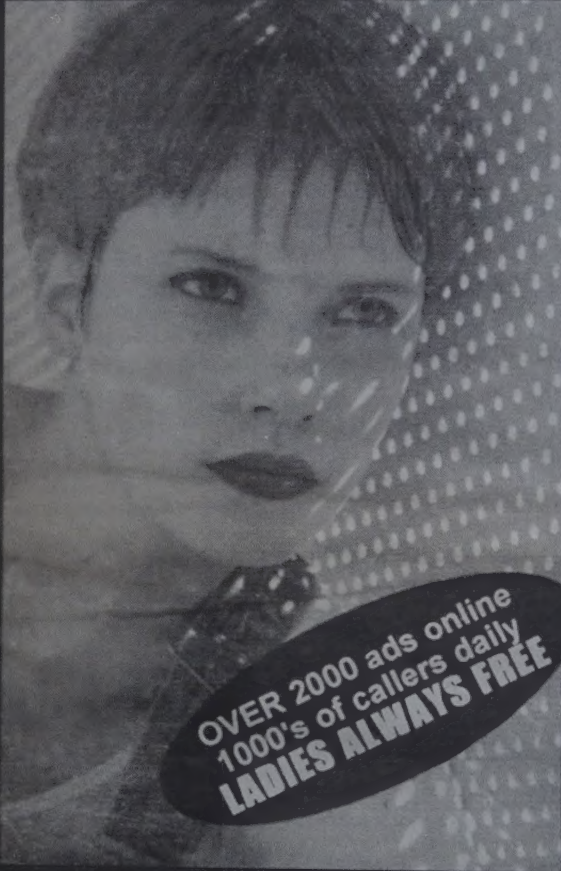
Volunteer English as a Second Language instructors are welcome at the Mennonite Centre for Newcomers. Learn new skills, meet new people, and make a valuable contribution. Call Zige or Rebecca at 423-9678.

WV030309

The GrapeVine

LIVE CHAT & DATE-LINE

FREE
FREE
FREE
FREE
FREE



OVER 2000 ads online
1000's of callers daily
LADIES ALWAYS FREE

How To Avoid Spending Saturday Night Alone

Meet Someone New
In The Next 5 Minutes

1-ON-1 LIVE CONNECTIONS

or just have fun on the phone!

LADIES ALWAYS
FREE
418-3636

FREE TRIAL
FOR MEN
418-4646

The GrapeVine assumes no liability if meeting through this service and does not pre-screen callers. Free local call, long distance charges may apply OUTSIDE Edmonton. Must be 18+.

Our sofas come in all sizes, shapes and colours



urban
barn

A yellow line-art graphic of a modern armchair and a side table with a lamp, enclosed within a circular frame.

EDMONTON

10512 - 82nd Ave.
(in Old Strathcona)
432-0313

CALGARY

WINNIPEG

VANCOUVER

SHOP ON LINE ♦ Visit us 24 hours a day ♦ **WWW.URBANBARN.COM**